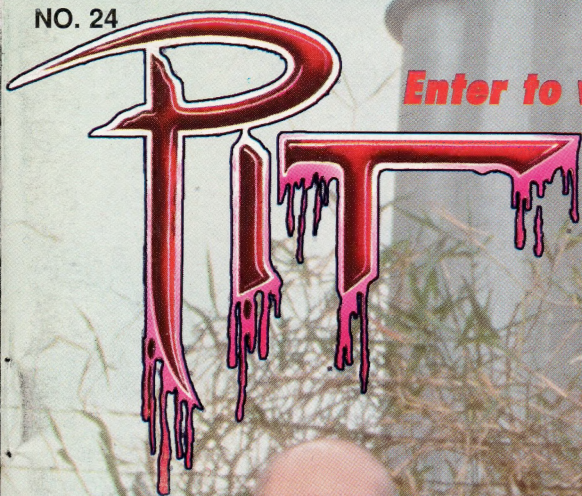




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## PUBLISHER/EDITOR

Wendy Perelstein  
ASSISTANT EDITOR  
Stephanie Kinney  
COMPUTER LAYOUT  
Stephanie Kinney  
Dean Bolinger  
Wendy Perelstein  
COVER DESIGN  
Peter D. Schroll  
CONTRIBUTORS

James Barnhard, Keith  
Bergman, Dave Bone,  
Adrian Bromley, Chris  
Bruni, Brook Everitt,  
Mallory Foland, Kurt  
Hubert, Micha Kite, Errin  
Klein, Doug Stone, Mike  
Trujillo, Adam Wasylyk,  
Bryan Williams  
PHOTOGRAPHERS  
Frank White, Michael J.  
Mulley, Sean Tafoya,  
Debbie Poccia, Robb  
Kupferer  
ART CONTRIBUTORS  
Mark Riddick  
MAIL ORDER DIRECTOR  
Stephanie Kinney  
RETAIL DIRECTOR  
Ray Altizer  
COMPUTER SYSTEM MAN-  
AGER  
Erwin Perelstein



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Colorado Springs, CO 80932  
(719)633-5752  
(719)633-8081 Fax  
email: pitmag@aol.com  
web: www.pitmagazine.com



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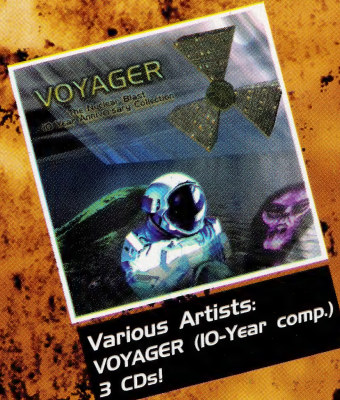
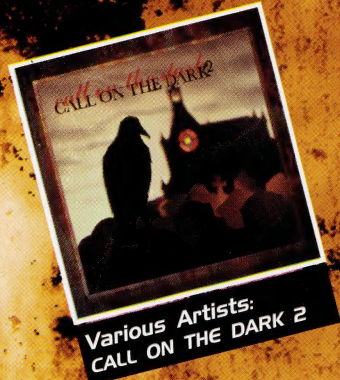


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Sweden's sons of Satan **MARDUK** have evolved into Sweden's Satanic War Division on full scale alert. The sheer intensity of warfare, burnt flesh, shrapnel wounds and napalm burns is now the standard by which their sound is measured and delivered. **MARDUK**'s newest album, *Nightwing*, follows their incredibly intense *Heaven Shall Burn*. When we are *Gathered* release blow for blow. Attacking like a speeding U.S. Abraham tank at 60 mph, **MARDUK** are determined to crush weak metal music with all guns blazing. "When I hear comments like that, I get even more inspired to create even more extreme music," guitarist Morgan Hakkason said by phone from Sweden. "Everyone we've met has told us they really support that we're playing more aggressive and extreme than anybody else. Many bands drown their music in keyboards, violins, female vocals and wimp shit like that. Our fans want attacking guitars, not friendly commercial sounding metal. Our music extends from our ideological strength. We live and breathe pure Hell. We could never sell ourselves out and play some wimp shit to make quick money."

**MARDUK** savagely defend their strategic tactical delivery—an infernal supernova of immeasurable destruction incinerating everything weak and melodic. Morgan said that in *Nightwing*'s first week of release, Osmose Productions reported 18,200 units sold, concurring the underground demand for the most ruthless metal conceivable. **MARDUK** fully intend to supply their hellish attack to the metal public for years to come, he said. Every **MARDUK** album is created to shred the listener like an exploding landmine. "*Nightwing* is divided into two chapters. Chapter One is titled 'Dictionary Infernal'. It has an intro and four traditional, extreme **MARDUK** tracks. Chapter Two is titled 'The Warlord of Valakte', which continues the first seven years of Vlad [Dracula's] life from the *Heaven Shall Burn* album," Morgan explained. "The last five tracks on *Nightwing* continue Vlad's life story until his death. It's a bit more heavy than people are used to, but we wanted the music to suit the lyrics. We felt it was important to complete the whole story of Vlad. Many bands mention him in their work, but no one has

done a serious, historical piece like ours." These conceptual songs are factually based on historical documentation provided by a contact at the Bucharest Museum in Rumania, Morgan stated. Fact is better than fiction for **MARDUK**, he said, especially the grim reality of European history they have adopted in their lyrics. "Vlad was very anti-Christian. People might think it's strange for **MARDUK** to cover Vlad because he defended Europe from the Muslims—in fact, defended Christianity. But, he used very un-Christian methods; he was really a servant of God in league with Satan. For example, on one occasion he had 23,000 people impaled. There were lots of fat vultures and wolves running around Rumania all thanks to Vlad that summer. The countryside had 23,000 maggot popsicles sticking out of it like the quills on a porcupine's back."

Although lyrically gruesome in detail, their music is the primary focus to push beyond all limits, he said. Morgan's realization to create "the most extreme metal album ever recorded" is already under construction. This album, *Panzer Division: Marduk*, "will make people feel like they're being run over by tanks and getting totally ripped apart," he said. "I've had inspiration to write this album for ages. Once we recorded *Heaven Shall Burn*, I already had all the ideas for *Nightwing*. *Panzer Division: Marduk* had to come after it. Even now, I have ideas for the next album, but I won't explain further because the ideas are too loose at this point." Four new *Panzer* tracks are currently written. Among them, "Panzer Division: Marduk," "Blood Dawn" and "Baptism By Fire" are promised to deliver the same explosive dynamics "Kill the Nazarene" does on



*Nightwing*. "That song is one of our favorites for obvious reasons," he chuckled. "The *Panzer* album will have no double bass or slow heavy parts at all. We want to break the sound barrier this time around."

Currently, **MARDUK** are preparing for the *Panzer Division: Marduk* recording sessions by rehearsing four to five days a week. This was preceded by an eleven date European festival tour in March with IMMORTAL, CANNIBAL CORPSE and OBITUARY that drew thousands throughout Austria, Belgium, Holland, Germany and France. Although no studio date is set, Morgan said the band are also considering more touring opportunities that may transpire very soon. "We're still waiting for decisions concerning promoters and gigs," he said. "We might do a few South American shows or we might do a five week U.S. tour this summer with CANNIBAL CORPSE and ANGEL CORPSE. We may even do another European tour in

September, but we hope to enter the studio again no later than January '99."

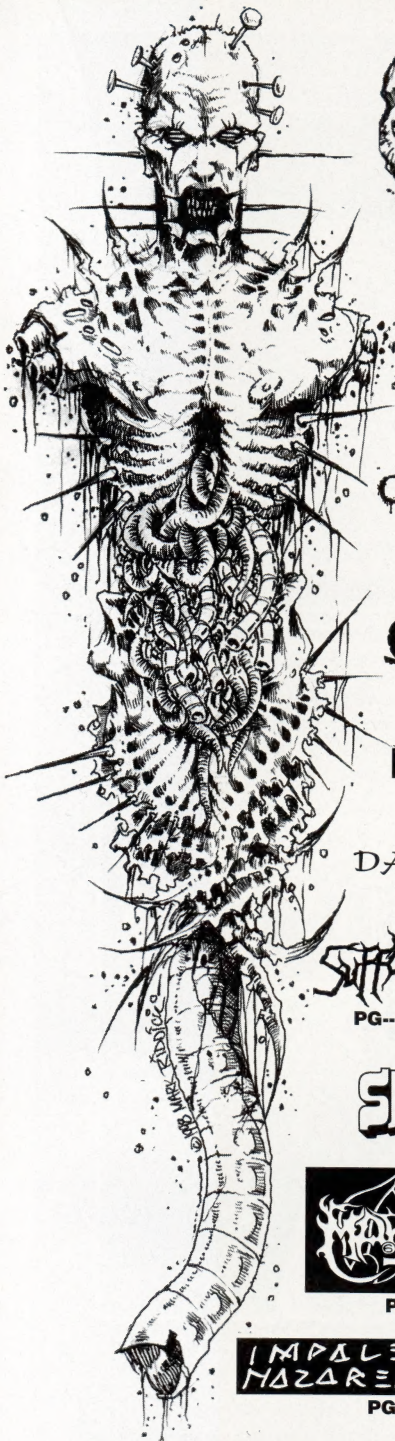
Considering the almost unimaginable extremity *Panzer Division: Marduk* will deliver, I was curious if Morgan was concerned this assaulting album might be too extreme for some fans. "I don't care if we sell one copy of the next album. If people get turned off by the extremity, I guess they are not real fans of extreme metal," he said bluntly. "We always do what we feel is best. It's meant to appeal to people who like fucking aggression, Satanic influence and violence. If they don't like it, then there is obviously something wrong with their heads."

Kurt Hubert

# MARDUK







# COMMENTS



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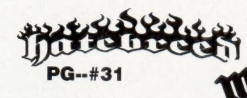
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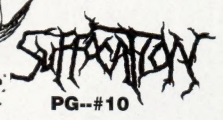
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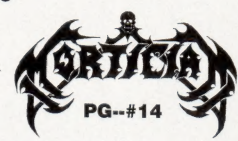
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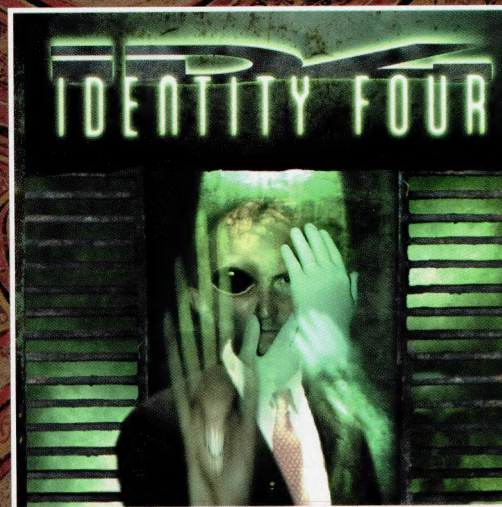
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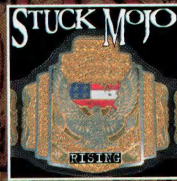
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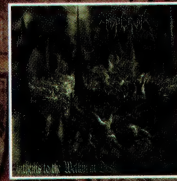
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# GUITAR CORNER

## CRADLE OF FILTH

**F**or this installment I'm talking to guitarist Stuart, from England's popular black metal band CRADLE OF FILTH. Stuart, along with his bandmates, create an awesome atmosphere of soundscapes—the guitars blending perfectly with haunting keyboards, venomous vocals, and thundering drums make CRADLE OF FILTH one of the best black metal bands in the world.

**Pit:** *What's the main difference in playing styles between European black metal and standard American death metal?*

**Stuart:** Probably the influences. To me, a lot of American bands that started the scene had a big streak of CELTIC FROST. Bands like OBITUARY and MORBID ANGEL remind me of CELTIC FROST, where as a lot of European bands get their style from more traditional metal bands.

*Do you feel the guitars in black metal take a backseat to keyboards and atmospherics as opposed to more guitar driven death metal bands like DEICIDE?*

Yes, that's totally true. In CRADLE OF FILTH, none of us ever individually drive the band, all the instruments are equal; all the instruments work together and compliment each other making the sound more brutal.

*How did you get started playing guitar?*

I started about ten years ago, when I was fourteen or fifteen. I was really into BLACK SABBATH, IRON MAIDEN, and JUDAS PRIEST, so that inspired me to start playing and learning their songs. Now, years later, I realize that I was playing those songs totally wrong. Recently I sat down and relearned a lot of those old Iron Maiden songs, like when I was younger.

*Are you inspired by any current players?*

Yes, there are a lot of great players out there. Jon from DISSECTION is very good. Also, Samoth and Ihsahn from EMPEROR are incredible. They have that twin guitar thing going very well. I was just listening to their new album (*Anthems to the Welkin at Dusk*) the other day and it's awesome.

*So, what's your guitar and amp setup?*

I play a B.C. Rich warlock with Dimarzio pickups (tuned one



*B.C. Rich*



step down to "D") through a Peavey 5150 half stack. Distortion pedals are the only effects I use, my main one being a Boss Metal Zone. That pedal has the heaviest distortion there is, it's awesome.

*Do you practice a lot?*

When I'm not busy I practice. But, to me, practice alone and with the band are two separate disciplines.

*Are you a theory-type player?*

I know some theory, but I don't think much about it when I'm playing. I know enough to communicate it, but I don't rely on theory.

*Finally, any advice for young players?*

Yes. Don't read the crap in the guitar magazines and do what you want. Instead of

buying the trendy guitar magazines, spend that money on a good teacher.

**Brook**

\*\*\*\*\*writers note\*\*\*\*\*

You can order B.C. Rich guitars from The Music Factory in Houghton Lake, MI call (517)366-6926 for more info.

**Top 5 favorite albums**

1. MAYHEM - *De Mysteriis Dom Sathanas*
2. DESTRUCTION - *Inferal Overkill*
3. MANOWAR - *Hail to England*
4. IRON MAIDEN - *Iron Maiden*
5. JUDAS PRIEST - *Defenders of the Faith*

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sent back and forth. Then there was remixing. Plus, Scott was working on the DEICIDE album, it was crazy. We didn't want to put it out during the Christmas release crunch, so we waited. **You say that things are a little different with the music. What exactly?**

A bit of a different style—not that we've completely changed our style. In the past we never had any direction with the vocal patterns. The riffs were crazy, so we just came up with a crazy vocal pattern. But all that crazy stuff was going over peoples' heads, so we wanted to keep the style, keep it heinous, you know, but kinda put it in some kind of

demo. When we did the demo, that was it—the shit exploded.

**Do you have a favorite SUFFOCATION CD?**

*Effigy Of The Forgotten*—because of the time in my life when we did that. That was the best time. Then, I'd put this new one next to that.

**The title track, "Despise The Sun", does it have some hidden meaning?**

It's not about the sun in the sky; it's about the light, the way, you know. It's like how everything in life is mapped out for you to follow: be born, go to school, go to college, meet someone, get married, buy a house. It's basically saying to choose your own path.

**You guys are so respected in the scene. Why do you think?**

We're one of the few bands who stayed true to the music, and actually got more aggressive. And, with Dave on the kit, we're nastier than ever.

**What about rumors that Dave may not be staying with the band?**

He's a permanent member. Dave is not going anywhere. He has beats that Bones and Smith didn't ever have in their style, or even seem to want. We were starting to get sick of what people were calling the 'Suffo blasts.' It got too monotonous. Dave's 22 and he's got energy. He's crazy.

**Vulture Entertainment is a new label and a new start for you guys, right?**

Vulture, with this EP, has surpassed what Roadrunner did with any of our releases. We got the bare minimum from Roadrunner. When it came time to entertain offers from other labels, we decided we didn't want another deal like the Roadrunner deal. We didn't want to get hurt again, and go through the same old shit. Vulture is run by our manager, Jason Fligman.

**Any bands out there that you've been checking out?**

I love extreme music, but the only thing is, I haven't heard anything good lately. And I don't turn my back on anything—I listen to everything.

**What's your take on the future of the scene and metal in general?**

Of all the genres of music, metal's made the most impact. It was weird. It was diehard, it was dedication, it was underground, it was against all—it was great. It's coming back around, and hopefully, it will be done right. I heard that JUDAS PRIEST's new one is doing amazing. Now there's a band that, if things really turn around, will prosper. I think people are bored of all the 'alternative' crap, and I think they're starting to understand that it's time to start flailing around again!

"Jon K" Konjoyan

**VULTURE**  
RECORDS

**W**hat seemed like an eternity for SUFFOCATION fans finally came to an end this past January when *Despise The Sun*, their latest CD and first release since '95's *Pierced From Within*, was issued on Vulture Entertainment. The five-song EP contains all the grinding aggression that this Long Island, NY-based band is famous for, mixing ultra-fast sections with slower, churning parts.

The SUFFOCATION line-up for '98 includes ex-MALEVOLENT, CREATION drummer Dave Culross, vocalist Frank Mullen, bassist Chris Richards and the guitars of Terrance Hobbs and Doug Cerrito. A national tour is currently in progress for the boys, and the band heads to Europe for a two week festival this summer, playing the same stage as DEICIDE, SIX FEET UNDER and BRUTAL TRUTH.

Doug Cerrito is a pretty busy guy—he wrote or co-wrote all five tunes on the new CD, played guitar on all of them, drew the band's logo, created the concept for the album cover, as well as doing the design and layout of the CD package. And he *still* had time to talk with us. . .

**Pit: This EP is killer, but when do we get a full album?**

Doug: We definitely want to record this summer, and get it out this year. The EP is pretty much a pre-production of the album. We're not on Roadrunner anymore, and we've got a new drummer. Things are a little different with the music and we didn't want to rush an LP. We wanted to do this EP, do some touring, then pop out a full length.

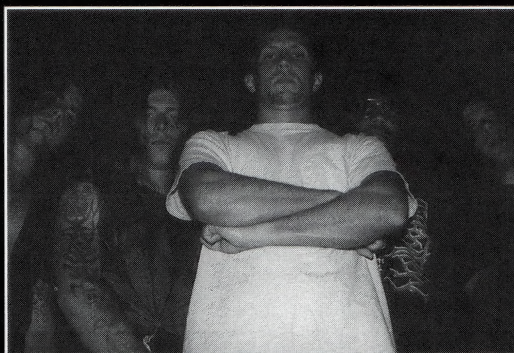
**You recorded this stuff in August of last year, why did you wait to release it until January?**

It was very frustrating. We recorded here in New York, but Scott Burns (producer) did the mixing in Florida at Morrisound. Weeks would go by, and CDs were being

format.

**Going back to when you started out in '90, did you have any idea then that you'd be making records, touring, doing interviews all these years later?**

Back then it was just something that we got



together and did, and it was really weird. We didn't know anything; we were just a couple of kids who got together and smoked and drank and did what kids do. But, we played crazy music and we were good at it, we clicked. We didn't grow up together or go to school together, we just heard about each other. Back then, if you listened to this kind of music, you were unique. We started playing shows, and then we did a





**W**ho in the hell screwed around with the time machine and let these futuristic, post-Apocalyptic raiders come to the present and record an album! By some sick anomaly these four madmen picked up what they consider ancient relics (what we call instruments) and put out *Token Remedies Research*, one of the most fun, complex and ear shattering disasters on Rotten Records to date. Heavy, brilliant, and strangely layered chaos is what DAMAGED delivers.

Now, before we get into the interview with guitarist Hilly, a brief history before history is forever destroyed as we know it. DAMAGED started in a small town in Australia called Victoria in '90 then moved up to Melbourne to release their first album, *Do Not Spit* in '93. In '94

and listen to yourselves and just freak-out at what you've created; do you ever just say, 'wow!'

Yes and no. When we start writing a song we get a thrill, and it's not so much the energy as it is the creation, hearing it evolve in front of us. However, we get bored with ourselves rather quickly. Each song that we do, we look at the last song and try to steer as far from it as possible.

**Is there an underlying concept or theme with *Token Remedies Research*?**

Lyricaly a lot of it is about conspiracies. Musically, I wouldn't say there is a theme behind it. A lot of the songs on the album are actually very old. Some of them are from the first album but revamped and brought up to speed.

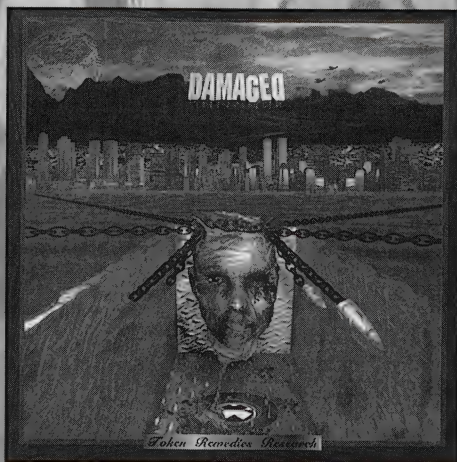
**With many of your peers coming out of either Europe or the United States, do you find yourself**

**being at an advantage or a disadvantage coming from Australia?**

Huge, huge disadvantage. A small advantage—being a novelty coming from Australia, which is the only plus I see for us. The negatives—we live too far away to be able to do anything at all. We can tour our country, but it's just not big enough for our style of music. We really can't survive financially here as a band. Our goal, obviously, is to get overseas. We're quite literally a live band; what we record is second class compared to our live show.

**DAMAGED:** PO Box 799 Brunswick Lower 3056 Australia

Mike Trujillo



they released *Passive Backseat Demon Engines*, and now they have settled a deal with Rotten Records for a few albums, starting with their debut tornado *Token Remedies Research*.

**Pit: How did you hook up with Rotten Records?**

Hilly: About two years ago we got together and recorded a live demo; we just walked into a studio, plugged in and pumped it out. We had replies from a few labels, and some had good distro offers. But, Rotten was the only one that came after us with the goods that we were after.

**You're music is a perfect example of controlled chaos. What makes the band thrive creatively?**

Pretty much anger, controlled rage. We get pissed off about a lot of things and we harness that anger. Rather than getting into fights or murdering someone, rather than letting it all out in an uncontrolled manner, we throw it all into the music.

**Do you guys ever kick back**



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In an age where soul connotes anything from HEAT-WAVE to ERYKAH BADU, the true essence of intense sensitivity and emotional fervor has been lost, crushed by programmed percussion, calculated commercialism and manifest marketing. Iconoclastic icon Max Cavalera is a soul survivor. Led by Max, SEPULTURA arose from the twisted and bloody roots of Brazil into a grinding global gargantuan—the foremost force in extreme music. Then, as is the symptom of the universe, a parting of the ways within SEPULTURA and the death

to worry. I knew these people would find me. Destiny intervened with cool people.” Landing amazing collaborators has never been a problem for Max. “These people live for music, like me. I just call and ask if they want to come to the studio. Quite simple. Everybody enjoys making music. It’s more difficult to hook up with the people on the other side of music. I’ve been lucky to work with many different artists—Jello Biafra in the past, and on this album, the guys from DEFTONES, LIMP BIZKIT and FEAR FACTORY [among many others]. One person I’d like to

repeating what I’ve done—I like thrash, but I’ve already done my best with speed. When you try to redo the past, it turns up polished. SLAYER can never redo *Reign in Blood*. I can’t redo *Beneath the Remains*. The spirit of punk is to never repeat yourself and always come up with something else. I’ll find the elements to make my music different. There’s no limit for the future. You can get as melodic or as sick as you want as long as it’s done with the heart. **SOULFLY** has the same spirit and attitude, but different execution—from the people I play to with to the way I wrote the songs through the meaning of the songs.

“Eye for an Eye” is about envy,” Max continued. “It’s not against SEPULTURA, but the people involved in ruining SEPULTURA. This album is extreme—‘First Commandment’ is totally about murder, while ‘Umbabarauma’ is a JORGE BEN JOR song about an African soccer player. The 14 seconds before ‘The Song Remains Insane’ is ‘Caos’ from RATAS DEL PORAO’s first album. In ‘94 I got in trouble with the authorities over a Brazilian flag with a SEPULTURA logo I had on stage, after the show twenty cops bust in the dressing room and arrested me because I stepped on the flag. I just had to put the national radio broadcast of me breakin’ the law on the **SOULFLY** album during ‘The Song Remains Insane’ which is one of my favorites. The title is stolen from the ZEP movie I saw in a theater in Brazil when I was a kid.”

Max remains in Phoenix. “I like the desert—it’s private, mystic and weird. When I’m not touring, I just grab my guitar and go outside and compose freaked-out stuff I’ve never released.”

A love of the killer QUEEN is a shared commonality. “I saw QUEEN in ‘81 in a stadium, and after that I knew I wanted to be like those guys. I was 11 and my cousin took me to my first rock show; it was really magic. My mind was different than before. I knew in my heart I wanted to make music. Everything came into focus after watching QUEEN. I still like QUEEN. QUEEN’s music is different from what I do, but it’s still got the same innovative, groundbreaking spirit. Nobody sounds like QUEEN. I always tend to like the weird albums.” Speaking of weird albums. . . “The studio in California where we recorded *Roots* and **SOULFLY** houses all this old stuff from the ‘60s and ‘70s. It’s almost impossible to find this equipment and it doesn’t look like much, but instead of a digital,



electronic sound you get a warm, real feeling like SABBATH or ZEP-PELIN.”

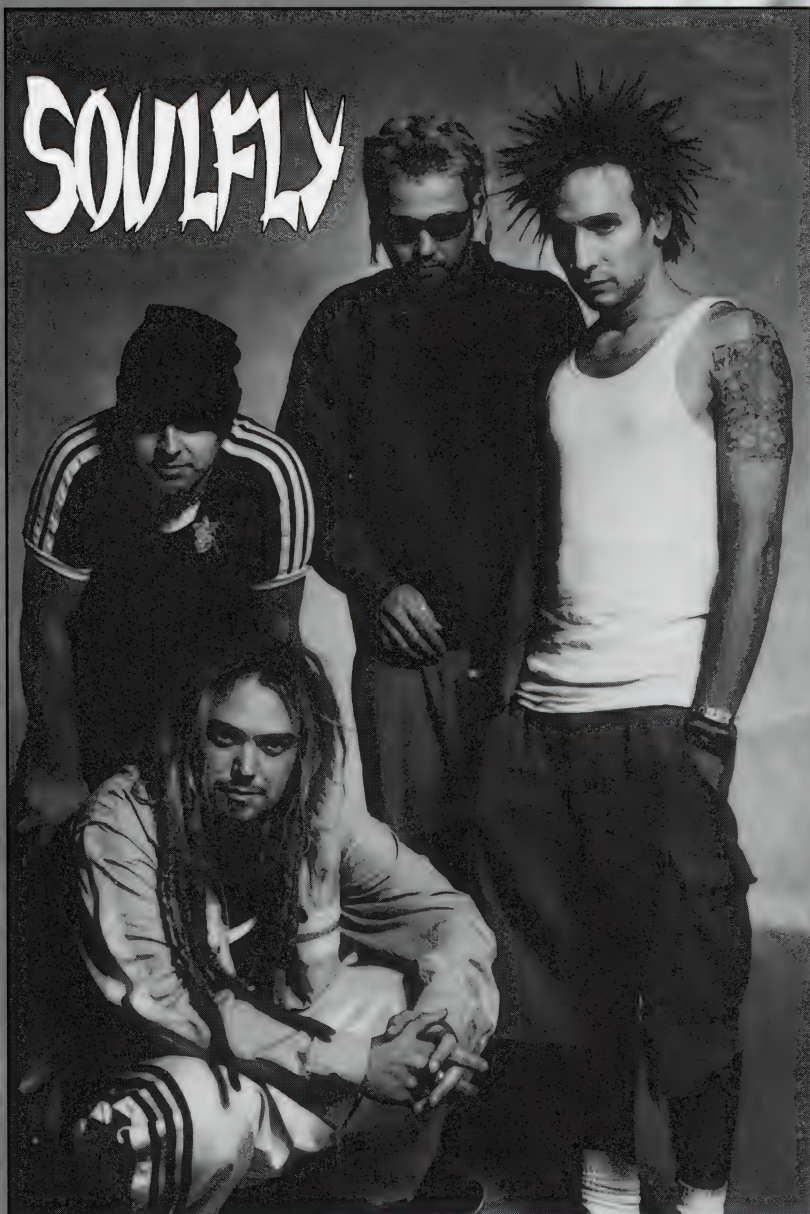
**SOULFLY** is overseen by long-time associate Ross Robinson. “I’ve known Ross for so long that I don’t look at him as the KORN producer or the ROOTS producer; he’s just Ross, a really cool guy I can open myself up to and honestly say what I want. The we don’t stop until we nail it. Goose bumps are the meter. Until you feel the goose bumps, you’re not done. Scott (*Beneath the Remains*) Burns presses record and it’s up to you, but Ross forces you to deliver on the spot. A lot of great, spontaneous stuff happens in the studio. Ross records when you’re not payin’ attention; I was jammin’ and chanting at the beginning of ‘Tribe’ and didn’t know I was being recorded. It’s scary ‘cause he records everything. Then there’s Andy (*Chaos AD*) Wallace who’s very professional and experienced. I like mixing with Andy; but when recording I feel intimidated. Ross is loose. I relate to Ross and can be up-front. I’m thinking about having five different producers on the next record.”

Does Max’s storied past fit into the **SOULFLY** tour? “Making a set list will be hard, because I’ll also play SEPULTURA and NAILBOMB. I wrote those songs, so I shouldn’t feel bad about playing them. They’re a part of me, like my tattoos. I put my heart into those songs and I’ll play them forever. NAILBOMB was a magic thing. I didn’t plan it. Alex and I decided to make an album of songs more hateful than SEPULTURA and Roadrunner had the balls to put it out. I never got to play NAILBOMB with SEPULTURA.

“**SOULFLY** represents the souls of the people that are not here with me anymore in the flesh but are always flying around me in spirit when I play. Music is religious to me, and **SOULFLY** is music in a ritual way.”

Roadrunner Records: 536 Broadway 4th Floor, New York, NY.

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Stone y Romero



of his son brought a tragic end to an epic era. Now, Max’s new tribe, **SOULFLY**, a phoenix borne from the ashes of devastation, soars into a vast stratosphere of sonic pummeling and positiveness.

“We’ve been together for a year. It took five months to run into the various members of **SOULFLY**. My friends told me not

experience working with would be Lee ‘Scratch’ Parry. He’s mad. He produced the early BOB MARLEY stuff. Some people might say he invented dub. He’s just out there.”

Max’s career is one of constant evolution. “I worked with three percussionists on this album, and we’ll progress even more on the next record. I don’t feel like



In a time when every Tom, Dick and Uncle Fester is suddenly applying layer after layer of 'Stein's clown white' to their faces, NOCTURNAL RITES bring back the surging power, direct crispness and ear shattering frequencies of true heavy metal! NOCTURNAL RITES can not only deliver the goods, but they re-ignite the spirit of metal that has been long lost in goatees, eyeliner and baggy pants.

Pit talks with Nils 'Snake' Eriksson about the rising dawn of metal.

**Pit: Does the name NOCTURNAL RITES mislead people into thinking you're an extreme metal band?**

Nils Eriksson: Sure. A lot of people think we are a black or death metal band, and we started out that way. But now we play in a more traditional sense. We have thought about changing the name, but a lot of people know what we're about now, so I don't think it's that much of a problem.

**Why have you decided to rekindle the spirit of heavy metal music?**

It's the kind of music that we all grew up listening to—HELLOWEEN, GAMMA RAY, IRON MAIDEN, JUDAS PRIEST, SAXON, all the great bands that came out around that time. We were playing death metal and all those influences came out through time. I think it was a natural progression into what we are doing

now.

**It must be great to be twenty-one and have three albums out with two bands?**

Yeah. I'm very fortunate to be able to enjoy my passion for music, and I have a lot of free time as well. So, as long as I can keep playing and writing music and keep touring, I'm going to. I'm having a great time, how could I complain?

**Your lead vocalist is almost a decade older than the rest of the group. Where, in this day and age, did you find someone with the kind of range needed for metal?**

The town we live in isn't that big, so we know a lot of the musicians around, and the bands. Anders was in band back in the eighties called GOTHAM CITY. He has been singing metal vocals for like fifteen years. Really, he was our first choice.

**You have really strong vocal lines, whose ideas are these?**

I write a lot of the lyrics, along with

Fredrik. We always run through pre-production before we actually go into the studio and record. We do this with everything from the music to the vocal harmonies. This way we make sure we get the sound we're looking for.

**In the song "Change the World" you say, "When all is lost, and nothing remains, we will change the world." How so?**

If you read all the lyrics, it's about metal people not being excepted. Like when you go look for a job and you get rejected at the door. It's about being strong and not giving up or giving in because you have long hair and look different than others. Metal people don't care about how you look or what you are. They care about who you are and what you do with your life.

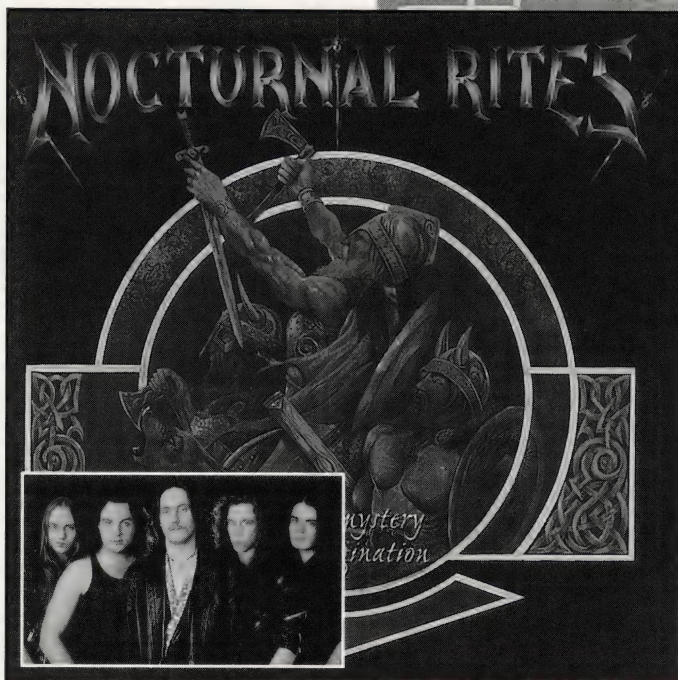
**The cover of the album kinda has a Nordic feel to it. How does this tie in with the music of NOCTURNAL RITES?**

Century Media already had a cover worked out before we had given them any ideas. When they showed it to us, we all loved it. It does coincide with the lyrics in some manner.

**Define what heavy metal means to you.**

Heavy metal is my life; it's my passion. Every second, minute and hour of my life is spent thinking about it. I'm consumed in music.

Micha Kite



**MAX CAVALERA HAS A NEW BAND, A NEW ALBUM, A NEW TRIBE:**

**SOULFLY**



**MEET THE NEW TRIBE**

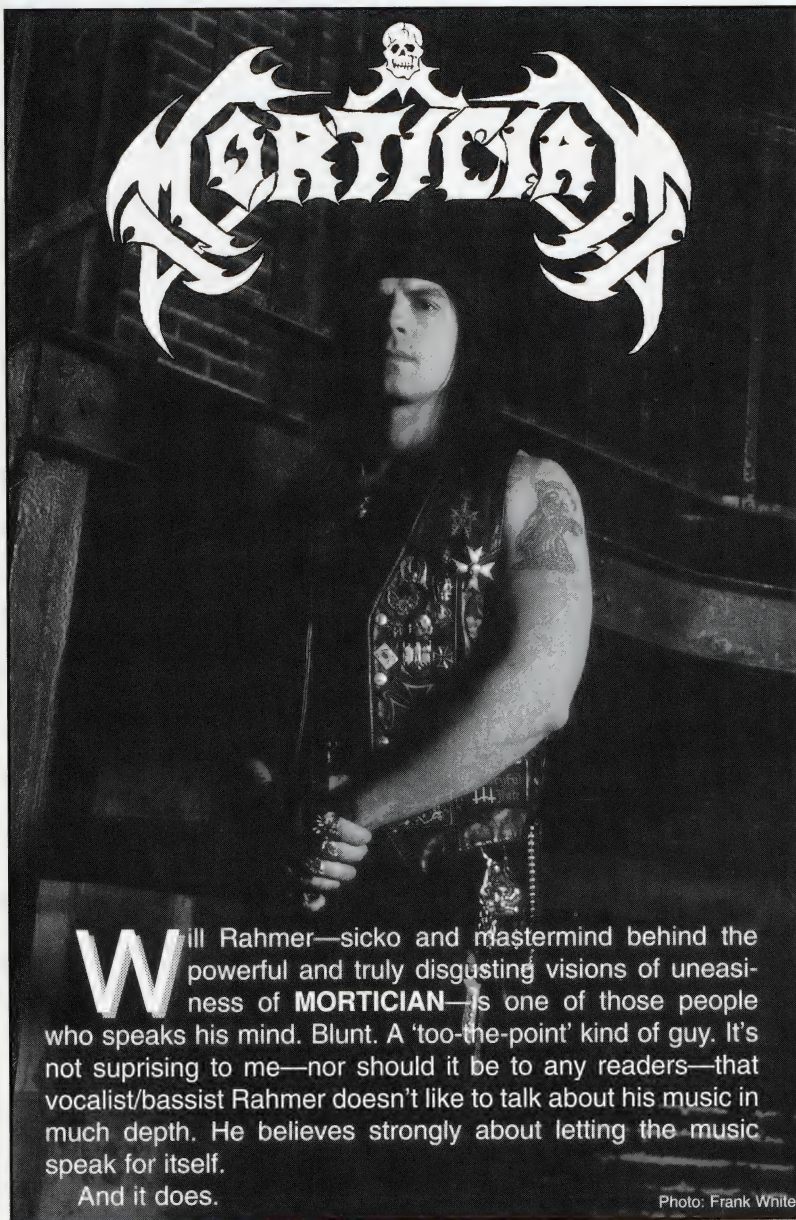


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**W**ill Rahmer—sicko and mastermind behind the powerful and truly disgusting visions of uneasiness of **MORTICIAN**—is one of those people who speaks his mind. Blunt. A 'too-the-point' kind of guy. It's not suprising to me—nor should it be to any readers—that vocalist/bassist Rahmer doesn't like to talk about his music in much depth. He believes strongly about letting the music speak for itself.

And it does.

Photo: Frank White

Unmatched by any band out there right now, the horrific tales told within the music of **MORTICIAN** (rounded out by Roger J. Beaujard on guitars/drum programming and guitarist Desmond Tolhurst) are a slice of the horror world that Rahmer loves and cherishes. These are songs structured and formed around movie clips that have piqued Rahmer's curiosity. Sound clips that'll not only interest you, but at the same time give you the 'willies'. Rahmer is a horror film junkie and it shows.

With his thick 'New Yawk/New Joisey' accent, Rahmer is quite eager to talk about his band's latest plunge into the carnage, entitled *Zombie Apocalypse*. It, like many past **MORTICIAN** releases—*House By The Cemetery* and *Hacked Up For Barbeque*—is brutal and unforgiving.

"A lot of the stuff found on *Zombie Apocalypse* is stuff that we have been working on over the past little while," begins Rahmer over the phone from Relapse Records head office. "This is stuff that had been written, but the cover songs (SLAUGHTER's "Fuck Of Death" and REPULSION's "Horried") were songs that we have wanted to do for sometime. Those two songs are great; I had to have them on my record. They are totally fuckin' slamming songs."

**MORTICIAN**'s newer material seems to be a

lot looser and more straightforward than past releases. There doesn't seem to be too much of a lull between songs and half-toned grinding grooves taking up the majority of space. This time, it's brutal and headstrong from start to finish. Does Rahmer feel the same way about the newer material? "For sure. This stuff is much faster and heavier. Wait till you hear the new shit; we already have like twenty songs done for the new LP we are working on. I think we just aimed, as you said, for a more straightforward sound. We wanted this to be a 'no bull-shit' kind of heavy groove that'll rock. That should be recorded sometime in August or September and be out by Halloween, or maybe January. I dunno yet. . ."

Rahmer has always been strong in his dedication to the craft. He takes the time and patience to assemble these corrosive doses of maniacal mayhem. It

may seem like a rapid-fire of ideas, but there is strong work ethic going into **MORTICIAN**'s music. "We haven't really changed the way we assemble the songs. It's still about working



Photo: Frank White

hard to make the song show off certain emotions and stuff. I mean, we probably have more time to work on the **MORTICIAN** stuff than we have ever had before. It's great to be able to have a great deal of time to work and mold the songs."

This career in **MORTICIAN**—has it been a successful one? "I wouldn't say this has been a success for us. I mean, this is something we have always wanted to do. We are doing what we have always wanted to do—make music. I can't complain about the way things have worked out. We all have steady jobs and are



able to take time out from those jobs to work on **MORTICIAN**. If we had to rely on **MORTICIAN** as a full-time job we wouldn't be able to do it."

One thing that I have noted as of late is the real push for **MORTICIAN** by their label, Relapse Records. The label has been a strong supporter for Rahmer and Co. for sometime. Lots of ads and stories featuring the band seem to find their way into multiple publications. Exposure is good for the band—right Will? "Yeah man. And it is getting better every day, too. We don't really do a lot of the work to get the bands name out, other than interviews, so we just let the label take care of us. If we get more exposure, so be it. We'll still be making the music no matter if we have ads for the band or not. It's about the love of making music more than getting the name out to me."

Sound clips and horror movie samples have always been an integral part of what **MORTICIAN** are about. Rahmer has a plethora of movies and memorabilia at his finger tips to aid him in making dark, sinister slabs of sickened soundscapes. He talks about the newer horror-filled ideas. "I got a lot of ideas for the new stuff. We are going to try and use a lot of older movie clips—*Halloween*, *Friday The 13th*, and maybe even *Scream*, even though it is kind of new. We are going to surprise people with the samples we use come next record. The great thing about having all the samples is when we play out live all of these fans come up to us and ask about the movie samples. They aren't just interested in the aggressiveness of the music, but really dig the samples, too. It's cool. It's great to see if they know where the movie clips came from. The samples make our music sicker. It's like a big contest at shows for people to see if they know where each sample comes from. I love using horror movie samples and that'll never be lost."

Adrian Bromley

RELAPSE  
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# THE BIZ

SO YOU'RE TRYING TO PUT OUT A CD, HUH?  
(part 2 in a 5 part series) By: Ed Mann

**B**udgeting. Its great to talk to you again. I trust that your pre production is going well. Now, even before you look for a studio, you need to establish a budget. Why is this important? Because a budget gives your project structure and allows you to keep tabs on the bands' expenditures. Even if you go over, a budget will help you avoid financial disaster.

Lets be honest. If you are a local band, you probably don't have a 100,000 dollars to spend on the project. You probably have closer to a few thousand. And believe it or not, that's o.k.! If you are doing a CD project you are going to have a budget for three things: tracking and mixing, mastering and, finally, the CD itself (complete w/ graphics and shipping). All three combined (for 60 min of music) can be completed for roughly 3,000-10,000 dollars.

In planning a budget, start early and backwards. Sounds confusing, right? Not really. It's actually pretty simple. Early means now! Start getting prices and scheduling studio / CD replication tours now! Working backwards means start pricing CD manufacturing packages first. Once you know how much the CD will cost you, you deduct that amount from your whole budget. The leftover figure is the amount that you have to spend on recording / mixing and mastering. A complete with graphics films and shipping should run you between \$1,600 - \$2,300 dollars. Make sure you shop for quality, turn-around time and price.(much more about what to look for in future articles).

Recording and mixing runs roughly \$25 - \$50 an hour for "b" studios and \$50 - \$120 an hour for the better "a" studios (more info on "a" and "b" studios in the future articles)

Mastering can run anywhere between 50 - 500 dollars an hour. But, realistically you can get quality mastering for about 50-100 dollars an

hour. I know what you are thinking—how long does mastering take? Well here is a tip for you. Mastering runs on a ratio somewhere between 4/1 and 5/1 on the full running time of your final mix down. An example would be if you have a mixed down DAT that has one hour of music, your mastering time should run somewhere between four and five hours.

And finally, if you are able to, try to find one "production" company that CAN DO EVERYTHING!!! This will save you money and heartache. Not only will you get a killer deal, but chances are you will be dealing with one person/contact that will help you with everything. This sure beats dealing with different companies with many different representatives.

Helpful tip: If you are going with a production company that can do everything, ask them to give you a whole project price. Try to arrange a deal were they will work out a great price to do everything (tracking, mixing, mastering, graphics, films, replication and shipping). After they give you this 'killer' price, then ask them to break out the studio and mastering time per hour. Make the production / studio company 'lock' into, not only a package price, but a low hourly rate also. This will help you if you go over budget and need more studio time.

NEXT ISSUE: Picking a studio.

For further questions, contact Ed Mann at Fanfare Studio (303)987-0777 or e-mail: discmann@sprint-mail.com

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"*Sin City* is a concept record, initially welcoming people to a modern day Sodom and Gomorrah—a carnival of depravity exploring different elements of the human psyche. The songs take on different feelings and textures for each individual. This album is more sinister than *120 Days of Genitorture*. *Sin City* definitely has a different feel, because it's more uniform. On the last LP things stuck out. The new songs are interrelated, and the flow of *Sin City* is really important in terms of meaning through song sequence. The message is darker—things are not always what they seem. In order to obtain anything in life that has any meaning, you must go beyond scratching the surface. Get out a shovel and start digging and searching. Anytime you take things at face value you're going to be mislead down paths that will destroy you.

"'Terrorvision' deals with images and lies constantly fed into the societal subconscious [...soon you become what you eat! But who is feeding you?]. Once you start reading between the lines and understanding what is truly there, you can go to the next level in your process of personal evolution. Whether that's psychically, physically or sexually all ties into the journey and seeking for more. It's important to listen to the lyrics and come up with your own conclusions.

"'One Who Feeds' and 'Asphyxiate' are my two favorites. They're really powerful, and when I sing those songs I feel many emotions. We have strong visual elements in our show presenting auto-erotic asphyxiation, and 'Asphyxiate' grows out of someone choosing to make the transformation to another level spiritually, psychologically and sexually. Demons in your mind make you think about what it would be like to take something to the edge. Do you experience the huge orgasm which is death or do you turn back? That's why the song

explodes at the end where the decision has been made to leave the body. I want you to listen to 'Asphyxiate' a couple of times. It literally affects everyone differently based on your frame of reference. When you come to 'Level 3,' decisions have to be made about your destiny, and that separates the men from the boys.

"The *Sin City* sessions were very cerebral. The luxury of using the studio elevated this record; before we just went into the practice

in with the new record.

"I owe Dave Ogilvie my first born for saving *120 Days*. The record was completed and mixed by another person, and I was just disgusted and hated the end result. At the time, Cevin Key happened to be visiting, and I had met SKINNY PUPPY when they were playing in Florida. He came into the studio and he invited us up to Vancouver after he heard the potential in the songs. 'Rave' and I are still in close contact.

He was in the midst of doing a project at the time we mixed *Sin City*, so we got a hold of Bill Kennedy who had done the last MORBID ANGEL.

De Sade is an obvious influence on this dreamy dominatrix: "'120 Days of Sodom' was written when the Catholic church had a stronghold on Europe, and France in particular. De Sade was attempting to break down barriers and he presented many taboo issues in the relationship between sexuality, deviancy and spirituality. Let's just put it this way, the church didn't care for it very much. 'The term libertine is seen over and over in his writing as being someone wholly responsible for one's own actions who doesn't expect others to pick up the slack. There's a lot of responsibility that comes with complete personal freedom. I consider myself to be a libertarian in that I don't really feel we need a very strong, organized government to do anything other than print money and maybe take care of the postal system. I'm not one for believing in big government, or any government for that matter.

"My spiritual beliefs run along the same lines of personal freedom. I also draw upon different ritual

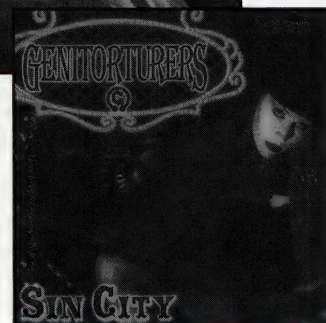
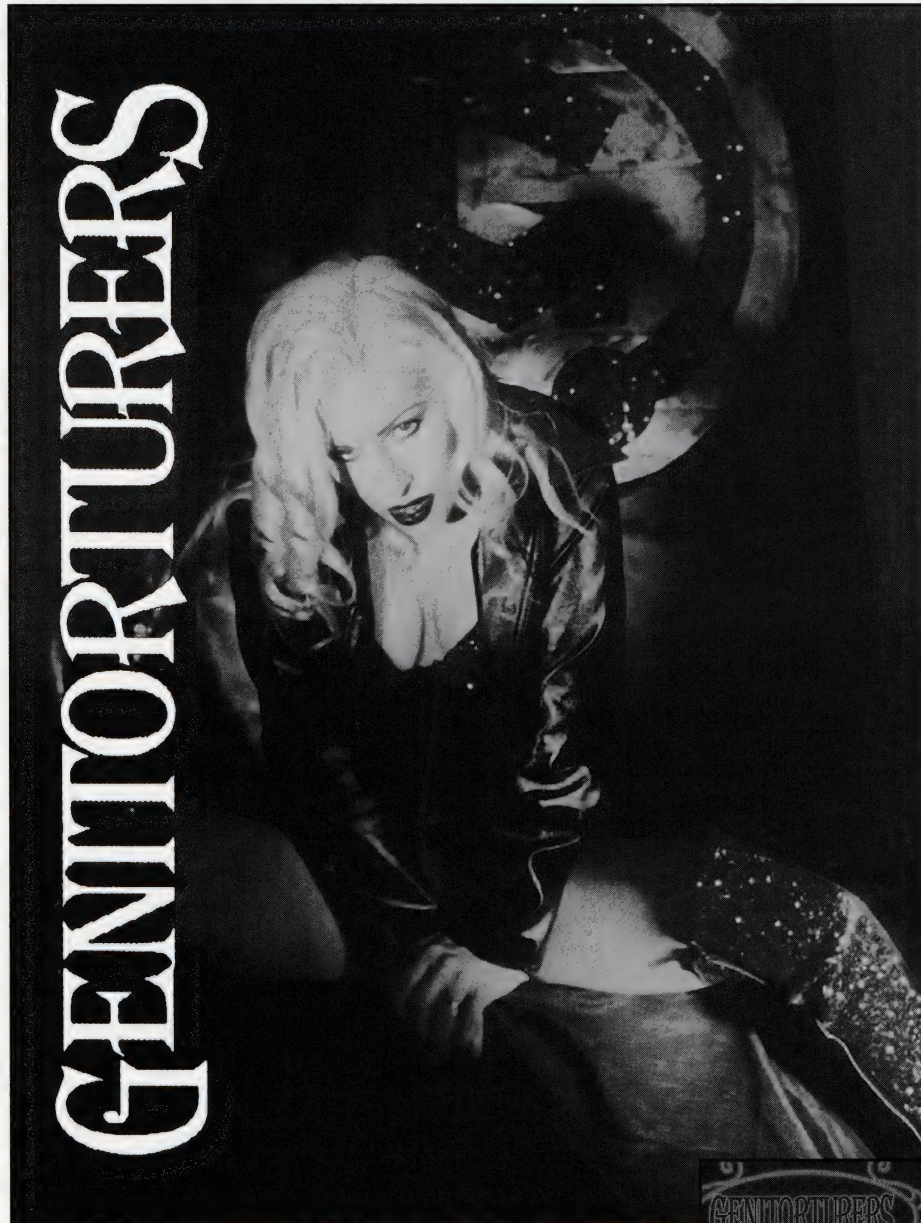
links. Christianity came into Europe and ruined many pagan cultures, because it adopted the pagan rituals and just slowly started to push Christian ideology. Ritual is an important part of spirituality in many different cultures, and it's

something we present in our stage show. Ritual creates a bond between spirituality and sexuality."

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Stone



space and started screaming with the amps on 11. When IRS signed us for their new Shock Therapy label, they were really anxious to get something out immediately. We had just written 'Velvet Dreams', '120 Days', 'Pleasure in Restraint' and were in the midst of writing more things in that vein, but they wouldn't wait for us to complete some of the ideas. So we literally signed the contract and went into the studio the next month. Some songs on *120 Days* were older and dated. So that record wasn't even a good representation of where we were in '93, other than the aforementioned songs which we still play today. For our new tour we reworked some of the old songs. We have a new version of 'House of Shame' that's just slammin'. We've altered the live texturing to fit



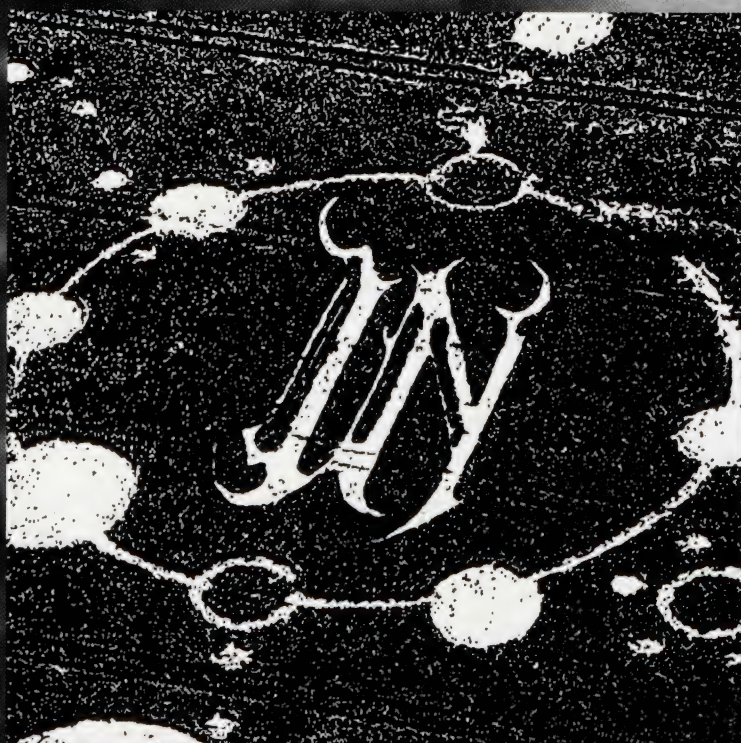
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"I think there is still a lot of creativity left for **IN FLAMES**," guitarist Jesper Stromblad responded when asked about their latest LP, *Whoracle*, and future material. "I am very satisfied with the way this record turned out. It is a great record, and it is good that people are getting into it. That is what we want, for people to grow with us as we get to be better musicians. At this point, we are thinking how we are going to top this record. How are we going to do ten or more songs better than the material on *Whoracle*? I mean, something has to happen with the music now, you can't repeat yourself. We have written a couple of new songs, and I think one of them is the best song we have ever written. It sounds like "Moonshield, Part 2" or "Gyroscope, Part 2". It is a very good song."

"What we plan to focus on more with the new LP is the production. We want to make it very fresh; we want to add some ideas. Ninety percent of the material will sound like **IN FLAMES**, but we'll throw in some samples, drum loops, maybe some more keyboards. We

category with such acts as Dark Tranquillity—and felt *Whoracle* needed to attain that same quality (production/songwriting) to move on. What is it about *Whoracle* that Stromblad finds appealing?

"I like the whole feel of this record, but as most musicians will point out about their efforts, I am not a hundred percent happy with the production. It was good, but could have been better. It was just a great feeling to have some fresh material for people to hear. With *The Jester Race*, we recorded it in '95 but it didn't see the light of day 'till '96. The music felt old to us. This record was recorded quickly and released right away. This stuff seems so new to me that I can enjoy it, more so than when *The Jester Race* came out."

Getting more in-depth about the production of *Whoracle*, Stromblad says, "This was a very quick record for us to assemble, but there were problems first off. I had a writing block for some time and I didn't know what we were going to do. No ideas were coming to me and I was worried. I didn't write for almost a whole year,

take as much time as possible to finish it up. We left a lot of parts open to work on in the studio, stuff like melodies and guitar leads. It was great, we could record some stuff and when we grew tired of studio, we could go home, relax, come back the next day and go back to work. It wasn't like that for *The Jester Race*. This time was a much more pleasant experience for us."

Stromblad has a lot of ideas he wishes to see happen in the next little while for his band. He believes in **IN FLAMES** and himself, living out a dream of touring and making music for as long as he possibly can. "Music has always been an important part of my life. Ever since I learned to walk, basically. I knew from the beginning I wanted to do this. I stuck by that dream all through school and look where I am. This is a full-time business for me; I think about music twenty-four hours a day. All the time. This is the only thing I can do and the only thing I want to do."

It's this love of music that inspired Stromblad to help (both through writing and playing) on the HAMMERFALL debut LP, *Glory to the Brave*—an '80s-tinged metal outfit in the vein of HELLOWEEN and IRON MAIDEN. So how does Stromblad work the time out between HAMMERFALL and **IN FLAMES**? Jesper quickly explains, "I am not in HAMMERFALL. They are a real band now and I have no part in [it]. They had real problems with people thinking it was a side-project of **IN FLAMES**. Some even thought it was my band and that I write for them. I mean, I did help them out with their debut record, but they have a solid lineup now, and all I do is help them out a bit. If I am home when they begin recording their follow-up LP, I may help them engineer the vocals. I helped them do that last time and the vocalist (Joachim Cans) was very comfortable working with me. I'd like to help them out, but in no way am I in the band. I just wanted to get that straight."

*Whoracle*, next to such early releases as *Lunar Strain* or *Subterranean*, seems to have such a magnificent production quality and to be bursting with top-notch musicianship. The growth of the band has been a gradual one, seeing each LP strengthen them as a band and fully adapt their ideas so effortlessly into the evolution of **IN FLAMES** material. Has the evolution been an easy transition for the band? "I never really think about us trying to take our music to a certain place. This all falls into place very naturally. The only time I ever

think about where we should take the music is if I draw a blank while writing and need to use our old material as a reference and [choose] where to take it. I don't think the direction of **IN FLAMES** has ever been planned, I think it has taken a long time for us to find our identity. It's like when you grow up, it takes you a long time to find your identity. You have to grow with the people in the band, as well as with your music through numerous releases. It takes a while to find a particular sound that represents our band, and I think we are slowly getting there. Our sound is being given shape right now."

Adrian Bromley



want to try a bit more clearer vocals. We already tried it on *Whoracle* with the clear vocals dubbed over the screaming vocals on "Everything Counts". It worked to some degree. Right now I am writing guitar riffs where I put simple clear vocals on and demo it. Then we go into the studio and try to add alternatives to the song, like keyboards, etc. If it works, we will keep it. I mean, we want to progress as a band and bring new ideas into **IN FLAMES**."

**IN FLAMES**—which includes vocalist Anders Friden, bassist Johan Larsson, drummer Bjorn Gelotte and other guitarist Glenn Ljungstrom—worked hard to put out *Whoracle*. It was a much needed change in sound and direction for the band to continue on where they left off with the dazzling '96 effort, *The Jester Race*—a much more melodic death metal LP than their previous efforts, *Lunar Strain* ('93) and the *Subterranean* EP in '94. *The Jester Race* opened up **IN FLAMES** to a lot of music fans who were captivated by harsh vocals on top of seductive and quite memorable choruses and riffs. **IN FLAMES** captured a slick quality to melodic death metal—putting themselves in a

though I had written the song "Episode 666" (off *Whoracle*). Then at the start of '97 I started to write material and it all just poured out. To go from total blackness to a new album in less than four weeks—it just came out all at once."

Since Jesper is one of the main songwriters for **IN FLAMES**, I ask him about the initial song idea and how it takes shape on record. Does it change much from initial idea to production and recording? He responds, "When I have a song idea in my head, I pretty much know how it will end up after we record it and work on it in the studio. I know what has to be done. But, song writing this time out was much more relaxed. We had time to work on songs. *The Jester Race* was recorded in just eleven days, but we really had thirteen days in the studio. We recorded the LP and then had to re-record half the record, so we had to do it exactly as we had rehearsed. This time, with *Whoracle*, we could





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appearance. It's like a gathering of nations.

"(laughs) Yeah, you can say that—mainly Norway and Australia. Oh yeah, and Sara from CRADLE OF FILTH. Since I joined DIMMU BORGIR I moved to Oslo. I was just hanging around town and I bumped into all these 'famous' people."

Even though **COVENANT** doesn't coincide musically with the other bands the members are involved with, their styles are definitely present.

"They did bring their own style to **COVENANT**. They brought their professional way of playing; I mean, they are not crappy musicians. With **COVENANT**, though, the music is still made by

me and Blackheart—he doesn't use Thanatos anymore, just Blackheart. It's like a whole family of Blackhearts.

"Yeah, I would say that they left their mark," continues Nagash. "You know, Sverd from ARCTURUS left something—and Hellhammer, also. Hellhammer is jazzing more on this album than he has done before. The thing is, though, you can't compare these bands; it doesn't sound like any of those bands."

*Nexus Polaris* has a space baroque feel to it. Symphonic and monumental, it carries the listener into new worlds of imagination through the creative means of musical arrangements and compositions. Smoothly layered textures with a molten guitar assault, along with a creepy aria, carry the tunes through their use of melody and interesting harmonics. It would be fair to make comparisons with classical composers such as Grieg, Handel, as well as bands like PINK FLOYD, VOIVOD, and RUSH (especially '70s RUSH where they became the pioneers of progressive space metal), but Nagash sees even more.

"Obviously a little bit of classical, but we listen to a lot of weird shit, like all this '70s disco stuff—fucked up stuff like PINK FLOYD and DAVID BOWIE. The *Phobos* album by VOIVOD is really cool, but for me, I don't listen to that kind of music anymore. RUSH? Yeah, I've heard of them but I haven't listened to them. I mean, I like bands like PORTISHEAD, which is cool, and so is DAVID BOWIE. But with

**COVENANT**, we try to make it more groovy, try to get away from all this... this non-music. I don't know what to say, actually, but it's trying to be more groovy with a more sensible feeling.

Darkness is a theme that ran rampant in **COVENANT**'s debut. There is nothing Satanic about **COVENANT**'s lyrics, but their lyrics are quite a trip—the creation of new galaxies, the burning of angels, the journey into the heavens, the destruction of all religions.

"Everything is symbolic, you know. The new album is based more upon science fiction and science fact and stuff like that. But, when I read the old lyrics, I interpret them the new way. For instance, some of the old songs can come out like a UFO abduction case. It's just symbolic. When I use words like 'Dragon', which is folklore, to me folklore creatures are like aliens."

It is also the imagery that **COVENANT** present that carries the band, and defines the band. It's quite a unique image that the band encompass—something like a bizarre version of *Clockwork Orange*, or one of those B-science fiction flicks. It is the imagery that actually defines the character of the band.

"Image is very important, especially live. It's very stupid for a band to go onstage with Nike shorts, a green top and baseball shoes. I mean it probably works for hard core or stuff like that, but you see Marilyn Manson—their image you know. Their image helps to sell the band. Do you think that people would care about Marilyn

Manson if they looked like anyone else? Like hard core?

"The new **COVENANT** image is going to be more militant—something like Starship Troopers, very militant and very spatial. We're trying to acquire all these space uniforms and weird things. You could say that everything about **COVENANT** is non-religious and non-cultural."

With **DIMMU BORGIR** preparing to enter the new Abyss Studios for their next piece of blasphemous art,

Nagash has been through many experiences. From touring with the likes of MEGADETH, ALICE COOPER, SAXON, JUDAS PRIEST, MANOWAR and with DIMMU BORGIR about to share the same stage at Dynamo this year with the reformed BLACK SABBATH, "Yeah it's BLACK SABBATH this year with Ozzy Osbourne, and DIMMU BORGIR is going to be warming up with him," says Nagash with anticipation, he has come a very long way with DIMMU BORGIR and especially with **COVENANT**. But Nagash has a final prophecy that he wishes to fulfill.

"It's going to go even further."

Oh, oh.

Christopher Bruni



NUCLEAR BLAST AMERICA

"**COVENANT** are the future. We are the new world order." So says **COVENANT** maestro Nagash, and an escape from black metal indeed. Would you expect an album like **COVENANT**'s latest, entitled *Nexus Polaris*, to come from members of MAYHEM, ARCTURUS, DIMMU BORGIR, TROLL and LORD KAOS? Possibly. I mean, two-fifths are ARCTURUS, and we all know their musical tendencies. Two-fifths are from DIMMU BORGIR, and it is only natural that they would escape the confines of that powerhouse. Nagash's dead ringer and partner in crime, Thanatos Blackheart, despises the term black metal anyway.

**COVENANT**'s debut album, *In Times Before The Light*, released on the Cacophonous' sub-label Mordgrimm, was traditional black metal, nevertheless. Even though the songs were written around '92 and the album was recorded in '95, it sat along side albums like DIMMU BORGIR's *Stormblast* and GEHENNA's *Malice*. But *Nexus Polaris* is many eons ahead of their debut.

"Finally, after such a long time, it's cool to release a new album which we are one-hundred percent satisfied with," exclaims a relieved Nagash. "It's like we've gone away from all this black metal stuff. It's more progressive 'space' metal to me. The new album isn't black metal, **COVENANT**'s imagery isn't black metal, the people in the band aren't actually black metal people—apart from maybe Hellhammer."

The two Blackheart's—Nagash and Thanatos—made the right decision to expand their family. Hellhammer from MAYHEM/ARCTURUS has joined the fold along with Sverd, the ARCTURUS keyboard sensation. They are joined by Astennu from Australia's LORD KAOS (now in DIMMU BORGIR) and CRADLE OF FILTH vocalist, Sara, also makes a guest





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### *S/T*

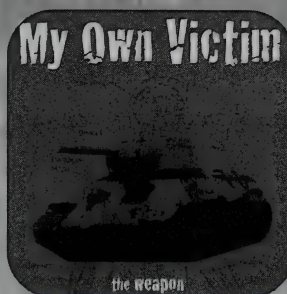
Their music is as sonically aggressive as the name implies.



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**B**lack Metal forerunners **IMPALED NAZARENE** prepare for battle once again with their latest release. Like a powder packed cannon, *Rapture* induces sexism and nuclear war ideology in the heart and soul of the listener, continuously reminding them that **IMPALED NAZARENE** have always left a branding mark of their own rather than falling into the common hot coal clichés of their Norwegian and Swiss counterparts. Join **PIT** magazine as we interrogate **IMPALED NAZARENE**. P.O.W. Mika Luttinen.

**Pit:** *Your newest release, Rapture, seems to be more blackened compared to past releases. What part does hardcore music play within **IMPALED NAZARENE**?*

Mika Luttinen: We are heavily into bands like **DISFEAR**, **DRILLER KILLER**, **THE EXPLOITED**, and so on. I think the sound on *Latex Cult*, our previous CD, was very punkish, though we wanted a more metallic sound. Personally, I have always seen us as an extreme metal band.

**Motorpenis** ranks very high on my play list. There's a change in style on this EP, was it done intentionally?

*Motorpenis* was a different kind of release; we set out to cover songs from Finnish punk bands from our home town who are close friends of ours. This EP was actually recorded at the same time as *Latex Cult* and was



never intended to be an indication of where we would be heading.

**As musicians, Rapture is by far your best played LP. Did you drink as much as usual in the studio (ha ha)? What is your drink of choice?**

Actually, we always begin recording sober, but after all the basic tracks are done, well, then we get fucked. We are eight years now together, playing tons of

**song titles and lyrics? Explain the song "Goatvomit and Gasmasks".**

"Goatvomit..." is just one goat song for the new CD! This is my thing; all **IMPALED NAZARENE** releases must have a song about goats! And, I also have a fetish about gasmasks; I am a huge collector.

**At a glance, your song titles support a lot of fucking! What**

**shows with this exact line up, so its just natural to be a better player. I prefer Bourbon Whiskey, ala Jack Daniels! Why the continual references to goats in your**

**do you think about fisting? You could maybe do a whole album on that (ha ha)!**

Our lyrical concept is exactly this: Sex, Drugs & a Satanic Attitude! We take Rock n Roll a hundred percent seriously! I have never wrote any lyrics about fisting, I guess I should do so—how about "Fisting the Goat"!

**Does your obvious interest in warfare come from your stint in the army; did they brainwash you or something? And, did you have a chance to shoot anyone?**

They tried, of course, to do some type of brain washing, but it didn't work out. No, I didn't shoot anyone, either! I just happen to love guns, that's all.

**Impaled Nazarene is constantly touring Europe. What other countries do you plan to conquer?**

We just got back from Mexico. This was our first time to play outside Europe, and I must say that Mexico was easily the best time ever! I have never before seen so many maniacs of metal all in one place together! They were literally bleeding for us! Unbelievable.

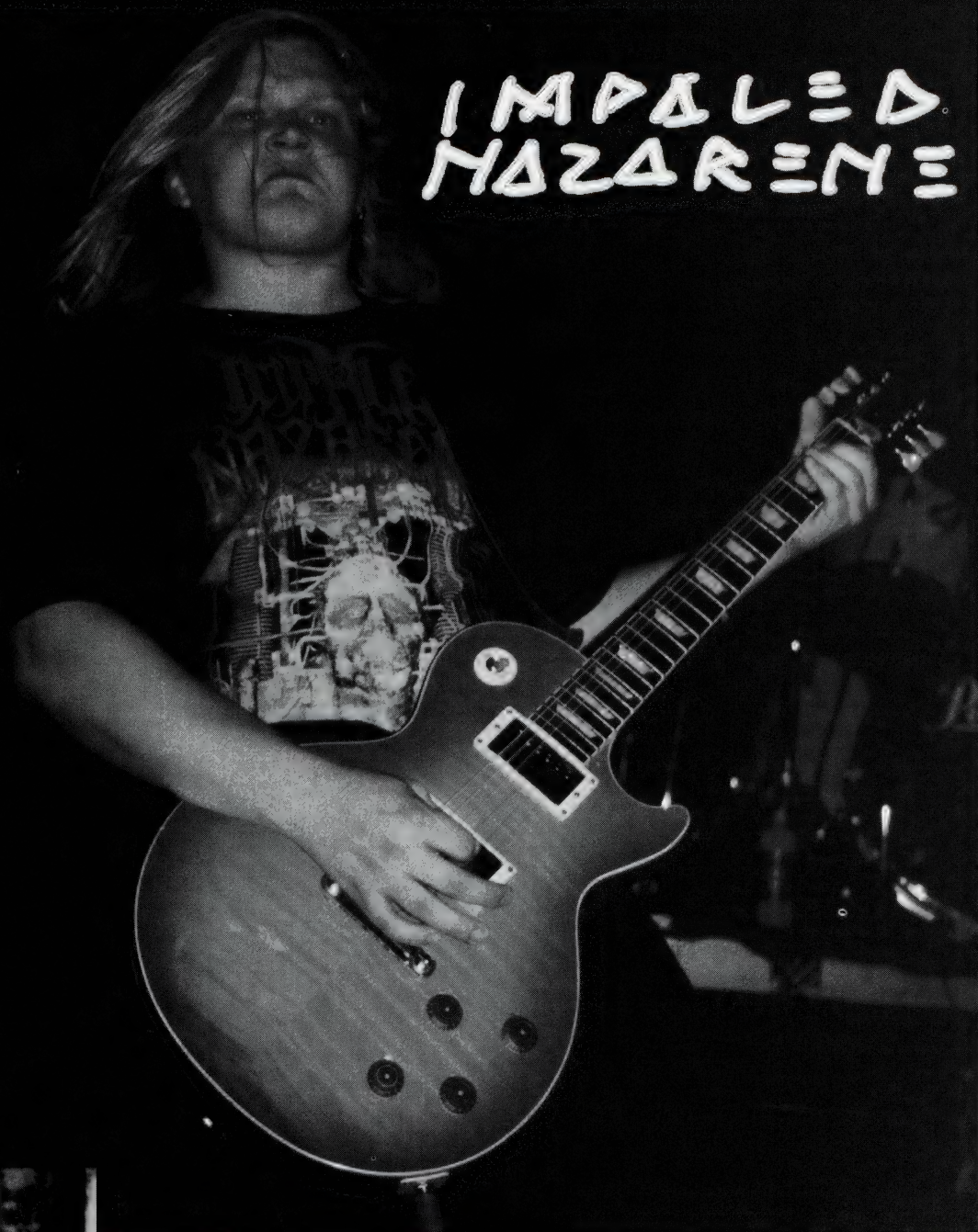
**What does this year hold for **IMPALED NAZARENE**?**

We will tour like never before! Finally we will hit the States in July for the Milwaukee Metal Fest if all goes as planned. There's a tour confirmed in Europe for September, and then a full South American tour by November. After that we hope there is a stronger interest to return us to the States for a full tour? That would be great! And of course we always continue the usual—drink, be anti-social and never grow up!

Micha Kite



# IMPALED NAZARENE





# NECROPOLIS RECORDS: 5 YEARS OF BLASPHEMY



## NIFELHEIM DEVIL'S FORCE

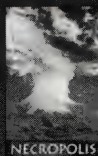
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Photo: Frank White

**T**he members of SHELTER have been through a lot to attain the spirituality that this band emanates. Cappo and Porcell started out together in the highly popular straight-edge band, YOUTH OF TODAY. Eventually, though, this no longer satisfied Cappo, and he became more and more interested in Eastern and Hindu philosophy. Today, SHELTER expresses more fully the strong beliefs of its founder. The music is still reminiscent of New York City hardcore, but it's much more vast—musically and lyrically. Ray Cappo has achieved his own version of nirvana. . .

**Pit: Tell me a little bit about the history; I know you were in YOUTH OF TODAY and come from the hardcore scene in New York.**

Ray Cappo: We started out in YOUTH OF TODAY, and I had a strong interest in Eastern philosophy, spirituality. When YOUTH OF TODAY was peaking in its popularity, I got kind of dissatisfied with it and I moved to India.

**How long were you there?**

I was there for about three months, living in a temple. Then I moved back to a temple farm in Pennsylvania for about a year. Since then, I've been to India about seven times. I started SHELTER on realization that I wanted to do a band, but I wanted it to be more spiritually oriented. I sort of intertwined what I knew from growing up with punk, hardcore and rebellion and blended it with more positive ideas of spirituality.

**Like what ideas? Do you feel you still have that straight-edge mentality?**

Well, I think straight-edge mentality has limits to it, you know? At the same time, I see the good in it; I keep it as kind of like a

reference point, like a compass of understanding. Most important is the understanding of the temporality of life. And not just saying I understand it, but really trying to experience that life is temporary and nothing in this world can satisfy you because, ultimately, everything's just fleeting. So, you need to find some shelter or some pleasure in things that aren't so temporary.

**Do you see this being temporary as a bad thing?**

It's not like it's good or bad, it's just that it's not permanent. Which means it can't really satisfy us.

**Is that how you felt with YOUTH OF TODAY?**

I think the instinct was there, but I didn't really have the insight, you know? I think the instinct for everybody to want lasting happiness is a real thing, but they may not know how to go about doing it. So, I think that instinct is there, and I found that it was always scratching me on the shoulder, not to forget what you really are. Sometimes people find it in nature, because that's the closest thing we have to eternity in the world. You know, go out to the woods, the Grand Canyon or go up into the mountains and feel a little spiritualized.

**You've said that you felt like a 'false hero' with the success of YOUTH OF TODAY, what does that mean?**

False hero means. . . Well, a good example—if you've ever been out in the wilderness and just look at the sky, the trees you sort of get a perspective of how tiny you are. You see life and death, you see a million entities and you realize you're just a tiny little speck in that. That's reality. But, when you're on stage and you're wrapped up in being in a cool band or what's hip in the scene, you kind of live that identity. Especially when you're sur-

rounded by people telling you you're cool. You kind of lose your focal point and you lose, sometimes, your identity. Very often people in that situation are a little neurotic, a little narcissistic, or they're a little unbalanced. It's very common. People in bands tend to be very heavily into drugs what-not. Anybody who has some sort of opulence or extreme—they lose a piece of themselves, unless they're really broad-minded and thoughtful.

**Do the other people in the band follow your philosophy?**

More or less. . . Some more than others.

Tell me about Revelation Records—they're still up and running?

Oh, yeah, they're still going. It's a great label. I'm not saying it's great because I started it [laughs], but it's great, maybe, because I left it. My friend runs it, and they've got a lot of cool bands.

**Who are some of your favorite bands out there today?**

A lot of the stuff I've been listening to recently has come from the past. I grew up with all the NYC punk, NYC hardcore, English punk, stuff like that; it was kind of like my forte. When I write I listen to a bunch of different stuff. I think when you write songs, you need to be really broad-minded.

**This latest album has quite a mixture of sounds.**

All of our albums are kind of a mixture. I like to keep it fresh like that. Some people will criticize it for that, but some people will like it

because of it. I mean, I like it because of that—because it doesn't sound like just one, long song.

**If you had to sum up this album, what would you say it's about?**

I guess because of the title, *Beyond Planet Earth*, I wanted to get the idea across that there's more in this world than we perceive. Just because we can't perceive things doesn't mean they don't exist. How's that?

**Anything you'd like to add?**

Something clever?

**Yeah, sure, clever is good.**

OK, here's something. A lot of times in Eastern religions you hear of the lotus, or you see it in pictures. The reason behind that is because the lotus grows in the swamp—the muddy, dirty, stinky swamp—but the lotus is

considered the most beautiful, fragrant flower. So, the lotus is compared to our own spirit. Our own spirit is actually pure and beautiful, but we're born into this material world filled with envy and greed and competition, ugly things. So, the lotus is quite magical, because even though it grows through the mud and water it stays closed. And when it rises through the muddy water, then it opens. And all the petals of the lotus are waxy, so even if muddy water gets on it, it beads off. The point is, we have to become lotus-like. Where even though we're in this world, we're not of this world, and all the grime of the world.

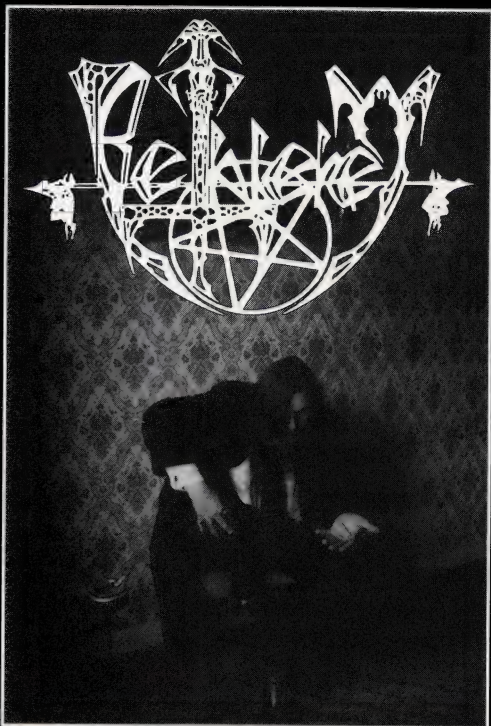
Errin Klein

ROADRUNNER

Photo: Frank White







For a band to release albums without an 'image' or selling point would be suicide in today's market. Now, for a band to promote suicide as their image would be a strong stimulant for both album sales and morbid curiosity. Unfortunately, in the case of Germany's dark metal heathens **BETHLEHEM**, neither point truly applies. Many interpreted their second album, *Dictius Te Necare* [You Must Kill Yourself] as exactly

that—a suicidal command the P.M.R.C. claims exists in every metal lyric from JUDAS PRIEST to MERCYFUL FATE. In truth, the album is really a therapeutic endeavor or "a private liquidation of our painful past," bassist and spokesman Jürgen Bartsch revealed. "To put it simply, *Dictius Te Necare* represents a mirror reflection of my experiences since my childhood; it is a very private album. We created it to 'kill' the inner torment we've suffered for years. Suicide and death are like my parents, they are like family."

The tale begins in Bartsch's youth, long before their debut album *Dark Metal* was released through Adipocere Records. As a youngster, he was plagued by bizarre nightmares, all of them linked to death and the 'Alexander World'—a strange altered dimension within his subconscious. Bartsch described occurrences of waking up naked with a knife in hand and blood scattered everywhere when he was five years old. In another childhood incident, Bartsch, his mother and an aunt were rescued from a hotel fire during an overnight stay in the mountains. He described the experience, say-

ing, "The last I remember was flames walking over the carpet. They seemed friendly and showed me the sentence 'Flee Life, Reach Coldness'."

Even today Bartsch said he continually "suffers attacks" where he suddenly slips into this dream-like state. "Sometimes it feels like an eternity," he said. During this break from reality, Bartsch enters the Alexander World where he witnesses the arcane plateaus comprising **BETHLEHEM**'s lyrics, or 'poems'. These poems, Bartsch said, are mind numbing, horrific scenes that test the limits of his sanity. "These [visions] must disappear from my mind, otherwise I think I may explode and take my own life and the lives of others."

Although his early memories appear to be caused by an overactive imagination, his teen years found Bartsch trapped in a 'suicide scene'. Heavy cocaine, marijuana and methamphetamine use, compounded by alcohol consumption, dominated his life when his girlfriend and aunt both committed suicide by hanging. Bartsch found his dead girlfriend, "with a deep blue tongue hanging from her mouth." In fact, many of Bartsch's friends perished from suicide and drug overdoses, all of which caused enormous psychological strain on him. He and gui-

tarist Klaus Matton, whose father committed suicide and mother died of cancer, created **BETHLEHEM** as "a safety valve to release depression."

All this, dear reader, is but a fraction of the dark clouds covering **BETHLEHEM**'s grey sky, but this article must conclude by quickly relaying **BETHLEHEM**'s three new, permanent members—Cathrin Campen and Marco Kehren on vocals and Marcus Losen on drums—and their new Red Stream release, *S.U.I.Z.I.D.* (*Sardonic Ruin in the Sign of Irreligious Performance*). In short, *S.U.I.Z.I.D.* could be the best metal album of '98. Bartsch feels the album is "our greatest personal triumph to date. If we died tomorrow, it wouldn't matter because we've heard the best album we've ever done."

**BETHLEHEM:** Auf dem Wiler 30, 41517 Grevenbroich, Germany.

Kurt Hubert



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It's not too hard to pick out a real eclectic quality in European doom metal sextet ORPHANAGE; their sound rotates from melodic death metal to doom metal to orchestral masterpieces, flanked sincerely by master musicianship and flawless production.

The band—Lex Vogelaar (guitar/vocals), Rosanna van der Aa (vocals), Guus Elkens (vocals/synths/samplers), George Oosthoek (vocals; grunts/screams) Erik Hoogendoorn (bass) and drummer Erwin Polderman—have managed to assemble a fine delicate approach to songwriting. Haunting and ethereal for the most part, ORPHANAGE does let loose vicious assaults of adrenaline from time to time. The sound and scope of the band's musicianship is based on pure talent indeed. Through numerous releases on DSFA Records, i.e. *Oblivion* ('95), *By Time Alone* ('96) and their latest masterpiece, *At the Mountains of Madness* (which contains five ORPHANAGE songs, made up by two remixes and three live tracks), ORPHANAGE has managed to evolve and strengthen as a band. So far it's been a good track record, as their name brings forth many compliments from fans of many metal genres.

By snail mail, singer/growler George Oosthoek answers Pit Magazine's questions about the band and their music.

**Pit:** *When creating some of these eloquent and epic-like numbers, how much thought goes into the songwriting; how do ideas form?*

George Oosthoek: Every time it is different. Some songs take quite a long time before they are really finished. Ideas are created for the most part in the rehearsal studio; we usually start jamming and often that is how a new song is born. The melody and vocal lines are usually written at home. Topics for songs range from books we've read to the movies we've seen, or experiences from drugs we have taken.

**How much of the material changes in the studio?**

It depends. In the studio we have the ability to experiment with the music. For instance, we can use big choirs, orchestras, effects on our vocals to help make the record sound perfect, but we understand we should keep the music on a level we can also play live with the least amount of difficulty. Of course, it helps when you have experienced musicians in your band.

Lex (guitarist) produces all of our material and knows what the band should sound like. His other work includes WITHIN TEMPTATION, SILICON HEAD and CELESTIAL SEASON. Our main goal is to be prepared when going into the studio, though it's possible songs will change while in there.

**How do you feel the band's music has grown since starting out? How is *By Time Alone* different from past ORPHANAGE material?**

ORPHANAGE was just a project for Lex in the beginning; when they developed a solid line-up it became a band. The earlier stuff, like *Oblivion*, was written as a project still, but *By Time Alone* show-

cases us as a band. The difference with this record—we have played lots of shows and became experienced at what we do and how we play. The sound of ORPHANAGE is comprised of the six musicians adding their own style of playing to form one sound.

**Any new material in the works? If so, will it be along the same style or will the band add more ideas and experimentation?**

Yeah, we are working on new stuff right now. It will still have the 'famous' ORPHANAGE sound that people have come to know. We will be taking our music into many new areas come the new record, and older fans won't be disappointed. We are still going to be fuckin' heavy!

**How popular is ORPHANAGE in Europe? Do you get a lot of press and exposure?**

What is popularity? Well, we're not as popular as the SPICE GIRLS or the BACKSTREET BOYS, but who wants to be that famous? In Holland we are quite popular; we're in the top five of Dutch metal bands. We are doing well in Germany, too—the major market for metal in Europe. So far we have only done two European tours, but we would like to be out on the road touring more. Hopefully we'll tour more soon. We got good exposure when the record came out and our record label (DSFA) have

done a great job helping us. It's now time for a new record.

**Tell me about the live shows? How do they differ from the material on record?**

What you can expect from a live ORPHANAGE show is pure energy, and lots of sweat. We want to get

everybody moving and joining in on the show. The music on the record is reproduced onstage—no harmonizers or tapes are used. Live it is just Orphanage, plain and simple. We also have a cool light show.

**I find the music very dark and uncouth, yet amazingly wholesome.**

To me our music is very dark and heavy, but also beautiful. It is hard for us to describe the music 'cause we wrote the material. I love to play the music; it gives me great pleasure and satisfaction to perform those songs on stage. Our music might seem a bit dark and morbid, but in real life we're not depressed or sad as it may seem. We just like to play this type of music.

**Will the band ever tour North America?**

We hope so, but touring costs lots and lots of money, unfortunately. If some bigger band is willing to take us as their supporting band, we'll come over for sure! I'd love to tour North America, and even Canada. I have family in Woodstock, Ontario. By the way, you should check out Holland sometime; it's a cool, open-minded country! Great pot!

Adrian Bromley





# DAWNBRINGER



**F**inally, the Florida-clone bands have called it a day, making way for a new batch of hungry metal monsters that travel back in time to gather influences from the originators of 'pure metal'. While IRON MAIDEN, MANOWAR, KREATOR and DESTRUCTION are still selling well, a band like DAWNBRINGER takes the influences of old and new and delivers the goods, as evidenced on their debut, *Unbleed*, released through Chris Maycock's Twilight Records.

**Pit:** Why did you choose the name DAWNBRINGER?

John: DAWNBRINGER, as a

name, represents that which brings about necessary and positive psychological change and preservation. It goes back to that old cliché about music as therapy, I suppose.

**I understand that you wrote all the music for this LP, and then found a band.**

The band was just Dean Grey and myself when we recorded our first CD. With the new album it became apparent that we'd need some more people, so we put the lineup together while I was in the process of writing. We didn't get exclusive people, but we definitely

got the right men for the job. Dean does solo, mainstream rock albums under his real name, if you can believe it; he's a very talented man. The Hammer (drums) plays in a power/speed metal band called PHARAOH, and Gregg (guitar) plays and writes for EDENROT. And, The Hammer and Dean are getting a project together called HEART PARTICLE—kind of a progressive/folkish rock opera-thing.

**Will you continue to write all the music, or will other members contribute?**

I, being a dictatorial prick, remain and will remain the only composer for this band. The

"Guardian", quite possibly, because it rocks. I'm also partial to the guitar solo in "Waterbreath" and the clean-vocal passage in "To Circadia". But, a favorite single track, I will say "Guardian". It's the most straightforward and sharpened track on the album, and it pulls off exactly what I wanted it to. It's a magical song for me.

**Tell us about the cover. Why is the guys shlong hanging out? Is this necessary?**

The cover is a moment of complete sanctity; not in a religious sense, but a personal, psychological sense. Total purity. There is nothing artificial in that scene. The nudity of the man is completely necessary. Feel free to draw Speedos on your copy if it's offensive. If it was a naked woman no one would have a problem with it, but we've gotten some funny remarks, yours included.

**What shall we look for from DAWNBRINGER in the future?**

We're going to try and play live regularly. Maybe not often, but regularly. We've done a few gigs (and rumbles) with DECEASED, CORPSEVOMIT and EDENROT, and things have gone pretty well for us on stage. I'm taking a break from writing for now because some of the other guys are concentrating on their other bands pretty seriously at the moment.

Micha Kite



other members have no problems with that. That is part of being in this band. As I mentioned, most of them have other pursuits in which they are heavily responsible for writing, so it's no problem.

**What is your favorite cut on Unbleed, and why?**



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# MINDROT

**DROT** bassist Matt Fisher (let alone anyone else in **MINDROT**) has done an interview. It has been about two years, and man, has it been a busy and complicated time for the band. Finally—after many months of waiting and waiting—the California quintet are finally poised to release their much anticipated second effort for Relapse, titled *Soul*.

It's no surprise that the music of **MINDROT** has altered since their epic-sounding debut disc *Dawning*; this band is constantly in motion with its music and creative angles. Talking about *Soul*, an LP that he calls "more melodic and a little more straightforward, but with all of the same **MINDROT** elements," Fisher goes into detail about **MINDROT**'s creative side come album number two.

"With this record we tried to fix up our music a little bit. The vocals were kept heavy, but we cleaned them up a bit and made them more audible. Also, the songs that are usually heavy have been shortened somewhat, and that was not done because we had to. Maybe it was just boredom? It has nothing to do with any form of commercial sensibility; we were just aiming to write songs with a lot more energy in them and a cool groove.

"To break this down easily for you—on this album the songs, production, recording and everything else is way better than what we did with *Dawning*. Even the artwork. We are really happy with the end product, but there are a few things we could have done better. But y'know what, when are you completely satisfied with something you do? There are always things that you wish you could have done differently, etc. If it's perfect, what else is there to look forward to?"

With those changes in mind, does Fisher think fans of **MINDROT** will dig their sound in '98? "I think it will surprise everyone. Everyone that has heard the record so far says it is one hundred times better than our last album. They are saying it is 'worlds apart.' Also, the label is happy with what we are doing, and that is a good thing. It is a little different than our last LP, which was seven songs and an hour long. This album is eight songs and just about an hour, too. We cut a minute off each song, enabling us

to add one more song to our material."

About the delays and problems putting out the material, Fisher comments, "The record was supposed to be out in October, but it didn't come out until March. That was the label's decision, and it pissed us off that it took so long to come out. Everyone thinks we have broken up. We didn't tour with the last record due to financial reasons, and that was a bummer. We are definitely going to put this album out on the road. We're hoping to be out on the road for two months or more and play everywhere we can. All I have to say is if we don't get out on the road, then it's going to put a serious dent in the band's morale."

Fisher and his band are slightly agitated



with the long gap between albums, but trying to make the most of it. Finally getting the LP to see the light of day, and pending tour dates make things a bit easier in the **MINDROT** camp. "I just want to be able to get out there and play. We have been around since '90 and, like most bands who have been around since then, we should be on our third record now. But we aren't; this is number two. Record label politics, even before Relapse, have kept our releases few and far between."

The band—rounded out by singer Adrian Leroux and guitarists Dan Kaufman and John Flood (drummer Evan Kilbourne has since left

the band and is being replaced)—had a

lot of ideas going into the studio, ideas about where they wanted to take **MINDROT** this time. Fisher says that the studio work and original songwriting process was, as it is always, slow. "We have a slower songwriting process than most bands," he explained. "It is hard for us to get together as a unit. It takes us quite some time to work the music and be content with it. We work on one song at a time, then, when completed, we move onto another. We aren't the type of band that writes four or five songs at once. It takes a while, but every song has its own vibe to it. Dan and myself are the main songwriters in the band and we both have different songwriting styles. The variety is there on *Soul*, though this LP is more straightforward than the last one. There are no samples on this record, as were found on *Dawning*. We were thinking about it, but didn't want to have to deal with all the legalities or copyright infringements that came along with using samples. I think this record came out good—as good as, or better than the last one—and come the next record, I already have the ideas in my head of where we will take **MINDROT**. Those ideas are spawning from what we didn't do and/or should have done with *Soul*, and they will be making their way into the next effort. It's gonna be good."

While talking about the process of songwriting, and what he has learned and brought to **MINDROT**'s style over the years, Fisher comments, "I have just figured out how to write better songs. The same ideas come out now, but I am able to express them easier than before, and more directly. I'm not gonna write a long song for the sake of writing a long song anymore. We never really thought about doing it that way before, it just came out that way. It seems like we tried to overcompensate and write really long songs or be low-tuned, and nowadays it seems over-saturated with everything. Now, I try to cut out all that excess crap and get to the heart of the song. Instead of writing a storybook-worth of lyrics, I break it down into a couple of paragraphs. This isn't a college thesis, y'know. I want to hear stuff that comes right out at you off the bat. I like to hear everything layered and deep, but also presentable, letting people know what you are trying to say. I think when people hear a **MINDROT** song, whether it be on our older material or *Soul*, they understand what we are doing and can really get into it. I know I do."

**Adrian  
Bromley**

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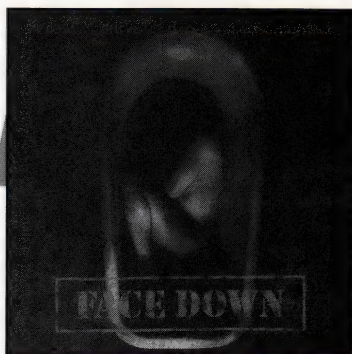


# FACE DOWN



**A**ggressiveness. Power. A deep, searing adrenaline rush. Those are all things felt with one listen to **FACE DOWN**'s debut disc for Nuclear Blast called *The Twisted Rule The Wicked*. It's heavy, to say the least.

This Stockholm, Sweden quartet have garnered rave reviews and are fast becoming a fave



amongst metal fans around the world. And why not? They pack a powerful wallop that hasn't been felt since **MACHINE HEAD**'s *Burn My Eyes* LP. And as flattering as that may be, guitarist Joacim Carlsson would like to avoid the stereotype image of that particular band from this point forward.

"I think what we have done is a good record. It's got the groove and the intensity that people will get into. I just wish we could lose the **MACHINE HEAD** tag people have given us," explains Carlsson.

"With this new record we wanted more of everything, and that is what we have accomplished," he notes. "The first record (on Roadrunner) wasn't really that good—it showcased us as a young, inexperienced band. That's what we were at the time. This time, as you can see, we ventured out and made this quite different from the last one. It was quite intentional to change the sound and style of the band. I mean, we definitely had time to work on this. The first record we recorded in almost one take and got signed

immediately. This time we had time to write, and that is why it turned out much better.

"We have fun doing this and playing this style of music and I hope it shows," Carlsson says. "We don't do this to be the most original band; we're playing from the heart and being honest about it. I hope people can hear the honesty in **FACE DOWN**'s music. As long as we can make music we'll be happy."

But the road to album number two has not been an easy one for Carlsson or the rest of **FACE DOWN**—founded out by singer Marco Aro, bassist Joacim Harju and drummer Peter Sijavind (who recently joined **ENTOMBED**).

Carlsson explains, "Getting to album number two was a struggle for us. We had line-up changes, we lost management, tours and money. We fucking lost everything. With this album it seems like we are starting over again. We are fighting for everything right now. We are not getting many tour offers, but we are trying. It's at ground zero again for us."

With the end result of the new LP, had Carlsson's vision altered in the studio? "Pretty much all of what you hear on the new LP is the stuff we had been jamming on and sorting out in the rehearsal studio. We did this recording two times; the first time we recorded the LP Nuclear Blast thought it was too raw and too brutal, so we had to go back into the studio to work over it again. You could hear the difference in material between both recordings and it was evident that the first time in the studio was too similar to our past stuff. The second recording helped set us more in the direction we felt we wanted to head with **FACE DOWN**. It was a pain in the ass to re-record, but it helped out in the end to make it a much better record."

Adrian Bromley



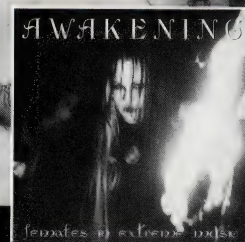
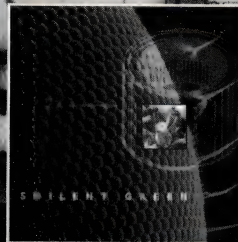
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**"A**ny movement that supports the light is my enemy, and I hate my enemies whole-hearted!" Just some inspiring words spewed out from **BEWITCHED** commando Marcus Norman, a.k.a. Vargher, to open up the story. "They deserve no mercy. If they support that spiritual energy called God they contribute in making it stronger and therefore they must die! Their very existence is devoted to a deity that wants me dead and I must defend myself. To kill a true Christian is, for me, a killing committed in spiritual self defense. Unfortunately, most people are so unintelligent and spiritually blind that they don't even bother to think about it. If they did, they would soon realize that Satan is the king of this world and by joining the Darkness they could accomplish what they only dream about."

Let the *Pentagram Prayer* begin.

When **BEWITCHED** released their *Diabolical Desecration* debut on Osmose, sparks ignited the movement that we all love today, the movement where bands would resurrect what 80's thrash metal stood for—fighting, fucking, leather, beer drinking, headbanging and raising their devil hands straight in the air with all your might. These kind of bands come by the handful these days, but how does Vargher feel about **BEWITCHED** being one of the pioneers?

"To be honest, I don't really care. There will be good bands and there will be bad ones. In a way, it's a positive sign for us since it must mean that some people enjoy what we do. But, if they can't develop it and make it their own, they will soon disappear."

But for some, **BEWITCHED** was pegged as a mere joke.

"It is quite obvious that these insects haven't sat down and seriously listened to our material," spat Vargher. "It is strong enough to speak for itself. We perform pure Satanic heavy metal. If you don't like it, then stay the fuck out of our way!"

And now, with **BEWITCHED**'s latest diabolical desert, *Pentagram Prayer*, the band dive deeper within the eighties where Vargher's metal influence stands out even more than on the debut. The debut was practically an all-out **VENOM** influenced affair, but with *Pentagram Prayer*, you see the influences from bands such as **JUDAS PRIEST**, **DIO**, **MERCYFUL FATE**, and **KING DIAMOND** shine. It is a statement for the love of heavy metal.

"Yeah, I agree; we have plunged even further into the eighties. While the first album had a more **VENOM** and **BATHORY** influenced sound, *Pentagram Prayer* has more of an obvious traditional heavy metal influences, like **JUDAS PRIEST** and that kind of stuff. I really feel that **BEWITCHED** has found the sound I want and we will continue in this vein. Some of the best albums are *Don't Break The Oath* (all **MERCYFUL FATE** albums are brilliant, but this one must be the best album ever made!), all the **KING DIAMOND** releases, *Night Of The Demon* and *The Unexpected Guest* by **DAEMON**, *Sentence Of Death* by **DESTRUCTION**. . . this list could go on forever.

"But, as the creative force in **BEWITCHED**, I would say that I'm influenced by almost anything, not necessarily the music. Of course there are some bands that have made a bigger impact on me than others, for example: **MERCYFUL FATE**, **DAEMON**, **JUDAS PRIEST**, **DIO**, etc. We stand out from all other bands because

we create intelligent and interesting music. That is a very rare thing these days."

The metal scene today is at a zenith. What do you think about the direction of the metal scene today and where it is headed? What are your thoughts on '90s metal?

"It is quite obvious that there will be more technology involved in the production of the albums. Just listen to the latest **JUDAS PRIEST**. I think that is the direction metal is heading, and I can't say if it's good or bad. Time will tell. As for the metal scene of today, I can only say that there are far too many non-talented bands around making fools out of themselves. We will punish them with the plague of the Hellcut!"

As well as **BEWITCHED**'s music being straight to the point, it is also the lyrics which give the band such character. Good ol' to-the-point Satanic lyrics, the way that only **BEWITCHED** can present. I mean, how can you not love such songs as 'Blood On The Altar', 'Satan's Claw', 'The Night Stalker' and 'Sacrifice To Satan.' Balls to the wall!

"My Satanism is simply a way of life. I live for sin, and I worship the Devil since he is the father of sin. He is the most powerful thing there is. Being in a band which I take a hundred percent serious makes it quite natural for me to write about something I truly believe in. I would



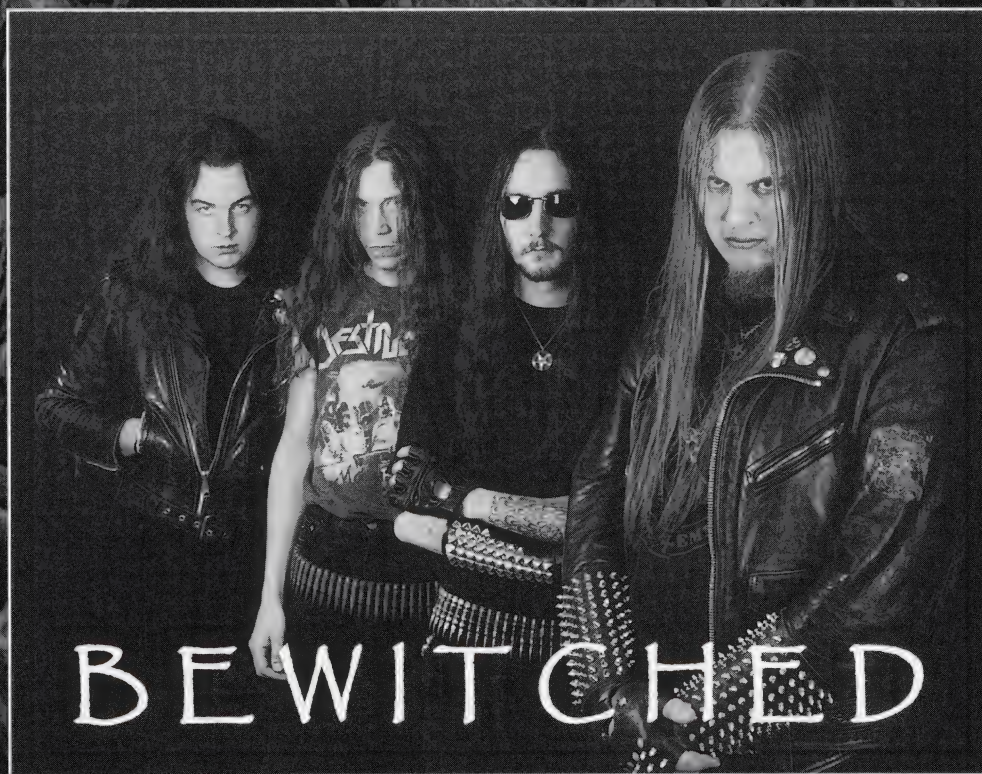
PENTAGRAM PRAYER

they have a big chance to succeed."

I see that Blackhiem is no longer a part of the band.

"It was a mutual agreement between the two of us. He was not able to put enough energy into **BEWITCHED**, and the last thing I needed was someone who isn't as dedicated as I am."

It is quite clear by now that **BEWITCHED** will follow a certain path toward future musical endeavors. Don't expect any sudden or big changes. **BEWITCHED** are truly dedicated musicians and they take their shit extremely



never waste my time on something I don't fully stand behind. In **BEWITCHED** the lyrics are written in a very simple way because I want everyone to understand them."

Among bands today, **BEWITCHED** are a standout. A band that you wanna blast out of your car speakers, plaguing and tormenting your neighbors, your local classmates at high school, plaguing the guy you really want to beat up. It's soooooo great! What was the key to creating such enjoyable music?

"The key is to have a creative mind, otherwise there is no point in continuing. If bands are creative and possess any kind of musical talent

serious. This is no joke my friends.

"I am really satisfied with the style we found on *Pentagram Prayer*, and I find it hard to believe that we will change in a big way. But, of course we will develop on what we've created so far. We don't want to repeat ourselves. I promise that if you liked what we have done until now, you will not be disappointed."

And low and behold, Vargher's final reflection.

"We are a fist in the face of God. Try to stop us and you will be crushed like the light-loving worm you are. Turn your back on God."

Christopher Brunl





# Hatebreed

Introducing. explosive, high octane, in your ugly mug, pure all out hardcore from Connecticut, Victory recording artists HATEBREED!

HATEBREED deliver all the bloody goods with their debut album entitled *Satisfaction Is The Death Of Desire*, something we've all felt at least once. Check it out, plain and simple. With these guys you don't need to get over-analytical, you just need to feel their heavy vibe—much like you felt the slap across your face when your mother discovered you were cranking the beast when you were twelve.

Three of the five members joined me after one of their shows—didn't catch their individual names, nor their plate number, but HATEBREED wrecked me none the less.

Pit: Give us a little history.

HATEBREED: We formed in

'94, and we've been playing ever since then, touring steadily. Of course there was a demo, then we did a split seven-inch with NEGLECT. Just last Nov. the

record came out on Victory.

**Tell us about Satisfaction Is The Death Of Desire.**

The album, *Satisfaction Is The Death Of Desire*, is a culmination of everything we are and where we've come as a band in the last three years. It seems to be going really well. We've been able to crossover into the metal/hardcore crowd, and everytime we tour it just gets a little bit better. The crowds are better, especially now that we are getting a lot of radio play.

**Where does HATEBREED get inspiration for the lyrics and music?**

We don't really write about anything in particular; we don't have a political agenda, or anything like that. No issues, it's not about that. It's more personal stuff. The name of the band pretty much speaks for itself. We're music before message; we're all hardcore kids. The band is an extension of ourselves, musically, and the aggression.

**Being a fairly new hardcore act, and having released your first full length album, what are some of the clichés you're trying to avoid?**

We're just trying to bring back what hardcore is supposed to be. We want kids to go off at shows and have a good time and not worry so much about politics. It's about doing stuff that's cool. Hardcore's become so convoluted over the past decade; everybody tries to put in their own politically correct awareness agenda. That's cool if they really want to do that, but there are also a lot of bands being ostracized because they don't embrace the ideals of what the majority of the scene is into right now.

Mike Trujillo



Photo: Frank White



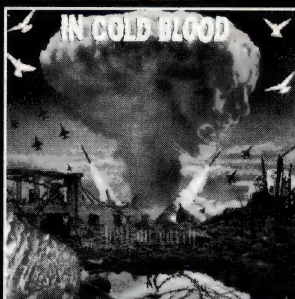
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VR66: EARTH CRISIS



THE OATH THAT KEEPS ME FREE  
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VR68: IN COLD BLOOD



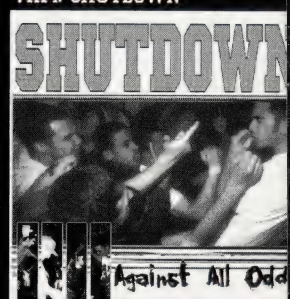
HELL ON EARTH  
LP.CD.CS

VR69: FURY OF FIVE



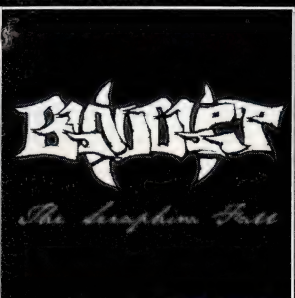
AT WAR WITH THE WORLD  
LP.CD.CS

VR71: SHUTDOWN



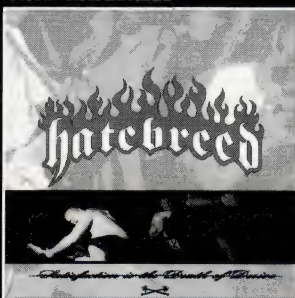
AGAINST ALL ODDS  
LP.CD

VR72: BLOODLET



THE SERAPHIM FALL  
LP.CD.CS

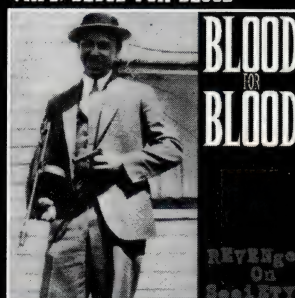
VR63: HATEBREED



SATISFACTION IS THE DEATH OF DESIRE  
LP.CD.CS



VR78: BLOOD FOR BLOOD



REVENGE ON SOCIETY  
LP.CD.CS

VR80: THUMB



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Photo: Frank White

**Y**ou know what the great thing about **CANNIBAL CORPSE** is—they will never change their death metal frame of mind. Their mark on the death metal junket was etched in stone years ago when they released their milestone *Tomb Of The Mutilated* album, and self-preservation and staying true to their reputation will never be a downfall for this band. It has been a consistent and hard working pilgrimage—through all the blood splattering, grave violating, corpse mutilating they churn out album after album. They create what best suits them—you know, that thing called brutal, fast death metal.

Bass player Alex Webster has been through it all, along with bandmates Jack Owen (guitars), Paul Mazurkiewicz (drums), their second singer George "Corpsegrinder" Fisher, and recent addition, ex NEVERMORE guitar player Pat O'Brien. And this consistency and staying true to heart is quite simple in his opinion.

"We're definitely brutal death metal. We love brutal death metal and that's what we'll always be (laughs). You know it's totally true."

You see, it is that simple. People, and some members of the music media, haven't really treated the **CORPSE** with bursting alacrity as of late. Their last album, *Vile*, was treated to an equal share of praise and criticisms, but Alex gives a simple explanation.

"A couple of people have lightened up a bit

this time; we got some slightly more diverse stuff on the record. You know if somebody doesn't like fast, brutal death metal then they will never like our band.

"We try to progress," continues Alex on the band's credibility tag. "We practice a lot with our instruments and we practice together six days a week as a band, so we're always trying to make things better. Not always instrumentally, but we also want everything to evolve into a heavier direction in the songwriting aspect. We always want to do a little bit more than the last record."

And the result this time around is *Gallery Of Suicide*, an album which should quell any doubts. The album is quite a treat, actually. Steps ahead of *Vile*, I don't see how this could fail to satisfy those that are blood thirsty for some primal, balls to the wall American death metal. The repulsive themes will always be there, they will never go away, but is there something of an underlying message

behind *Gallery Of Suicide*?

"Not too much, really," replies Alex. "I mean we don't want to get too lofty with anything. 'Sentenced To Burn' is the only song that I ever even tried to put anything with a little bit of a message, and that one is just a general message, in our own horror kind of way, to think for yourself. That's a cliché message, but it's worthy of it being repeated, in my opinion."

*Gallery Of Suicide* does have a really cool ring to it.

"We were all sitting around trying to think of a good name for that particular song. It's a cool sounding song, it had to be something spooky, and that was a good one to write a concept about. Paul wrote the lyrics, so I really don't feel comfortable explaining what the song is about. But, the basic gist is just a fantasy horror story about a society of people that all go to this place either to kill themselves or to observe people killing themselves."

What else can we expect of the lyrics then? This is **CANNIBAL CORPSE** after all—a band that has song titles like 'Vomit The Soul', 'Entrails Ripped From A Virgin's Cunt', 'Post Moral Ejaculation' and 'I Cum Blood.' Lyrically, *Gallery Of Suicide* brings us back to the days of those lyrics and this time the band could basically start from scratch. *Vile* was originally titled *Created To Kill*, but the band then had to work around and re-create their lyrics from the lyrics

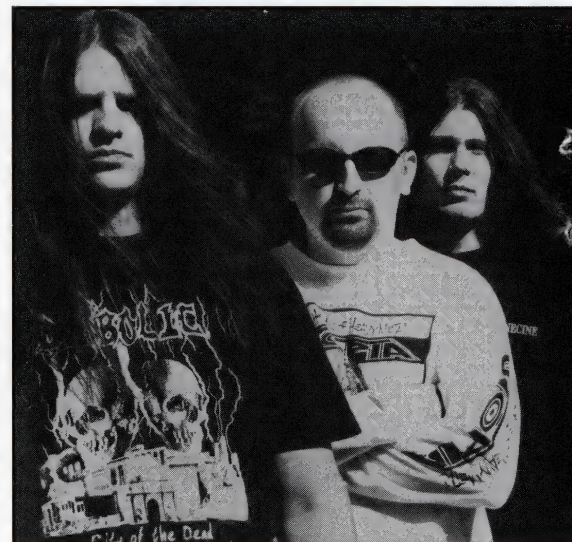
# CANNIBAL CORPSE

of their former lead singer, Chris Barnes. But now, it was like a free for all.

"That also changed the way we wrote the music a little bit, too," explains Alex. "Because when we were writing the music we had to keep it in our minds that we were gonna have to write the lyrics. Before, we would write the music without any regard for putting lyrics on, and that definitely made Chris' work a lot harder. But, now that I look back, we didn't use anything that Chris had written for *Vile*. Now we write the songs with the lyrics in mind"

Alex does take his lyrics seriously. Each **CANNIBAL CORPSE** song is like a little horror story in their own right. Hey, some of the songs even have the format of a Shakespeare sonnet—rhyming lyrics every other line giving the song such character.

"Shakespeare?! (laughs). Well, obviously, it's not Shakespeare, but we wanted to have it in meter to keep it musical. That's the main reason. Meter makes it easier to sing over music. I mean, we take our lyrics as seriously as any guy who writes a horror story or any guy who makes a horror movie. I mean, we want the stuff to be repulsive and we don't want it to be funny. Sometimes it's going to be so fucking blood-thirsty that you just have to laugh at it—if you take it too seriously you're not gonna wanna listen to it because it's so fucking over the top. And it's not a joke to us, even though sometimes the level of violence in songs will make the more jaded listener laugh. We always liked bands like THE ACCUSED who had funny splatter lyrics, but we don't exactly want to take that approach. We wanted it to be more of a dark, evil kind of thing. But, for some of the more fast, over-the-top songs it's more appropriate to have completely over-the-top, ridiculously bloody lyrics. I mean, 'Disembembered and Molested', those lyrics are over the top and they fit that song's music, and the same with 'Blood Drenched Execution', those lyrics also fit in with





# CANNIBAL CORPSE

the song which is musically fast from start to finish. In contrast, a song like 'Centuries In Torment', those lyrics are a bit darker and a little more thoughtful and so is the music in that song."

Well, the artwork on *Gallery Of Suicide* will once again make people with liquid stomachs cringe in disgust. It has gotten more extreme and, again, it gets back to the days of the abhorrent graphic nature seen with *Butchered At Birth* and *Tomb Of The Mutilated*. **CANNIBAL CORPSE** had their share of conflicts with censorship boards; alternate artwork had to be presented in some cases which resulted in the refusal to print their lyrics.

"We're completely numb to it," says an exasperated Alex. "We deal with the problems when they come up, but we're just so sick of it. If we have problems, then we gotta deal with it. Germany is the biggest problem when it comes to people in this organization trying to ban music, and they have had a certain amount of success. [We had] to cancel some shows, which really sucks—you're all the way down there and kids are waiting and you can't play because of some stupid fucking law that they just invented hours before the show. It's fucked up. We do what we can to stop that shit."

The artwork is graphically striking—the combination of deep, warm colors stand out amongst the disturbing imagery of people who are embracing self torture and self mutilation to meet death with open arms. Different shades of crimson red also give the censored artwork, which shows the castle where all the carnage takes place, a haunting aura.

"It's a return to the old style, for sure. The picture on the front of the uncensored version is supposed to be the inside of the castle, but it's kind of like those two pieces of art reflect the two different kinds of feelings that go with the music. The uncensored artwork, the real bloody thing, kind of reflects songs like 'Blood Drenched Execution', or 'Stabbed In The Throat', those really savage tunes. Then another side of the band, which is equally heavy and

dark—well, I hope it is—is kind of like the other piece of art which is dark and heavy in its own way, but it's not as obvious. We go for those two emotions in our music—total aggressive rage and violence, or something a little darker. I actually like the castle picture better than the uncensored art work, but the uncensored one is classic as well. Vincent Locke did a great job and we're glad to have him as an artist. He fits our band perfectly. We really love the gore image and stuff, but it's secondary in importance to the music. To us the music is the most important thing."

It is quite clear though that if you dig deep within the musical constraints of *Gallery Of Suicide* you will see how **CANNIBAL CORPSE** have taken even more care with the songs than past efforts. The new album still has those

**CANNIBAL CORPSE** trademarks—the slurring guitars, the two tone punches, the blast beats—but the music really flows this time, it's smoother in execution with more mood swings. The real strength of this record, though, is the brooding and very mid paced atmosphere of horror the band creates through their music—very pretentious and very

cleaver. This comes in the form of songs like the title track and probably one of the heaviest **CANNIBAL** songs ever written, the instrumental 'From Skin To Liquid'.

"Instrumental death metal, I think, is uncharted waters," responds Alex to my reference of 'From Skin To Liquid.' "A few bands have done it, but I think a lot more should. It's a lot of fun to let the music breathe on its own without the vocals on top. When there's vocals on music it can distract from the music underneath, sometimes. When you do an instrumental all they can listen to is the music. 'From Skin To Liquid', we really wanted it to be this big monstrous melting, creepy song, you know, and I hoped that we succeeded. We wanted it to be the heaviest thing we ever made."

It is also important to take note that this is the first album that **CANNIBAL CORPSE** have done without their longtime producer Scott Burns, who has basically retired from his duties at Morrisound Studios. Yes, for the band it is like an end of an era, as he was one of the central figures that helped shape **CANNIBAL CORPSE** into what they are today.

"He's an assistant computer analyst now, so for the time being he's not gonna do any musical work—maybe a few projects here and there. We needed somebody who was going to work with us for at least a month and a half solid, and Jim Morris stepped up and did that. We also talked to Colin Richardson, but we weren't able to pull that together. We're really happy to work with Jim; he's a very relaxed guy. I would work

with Scott again, too, because he's helped our band so much and he's such a good guy. He has believed in our band more than anybody, so we owe him a lot. I mean, when the book is closed on **CANNIBAL CORPSE**, Scott Burns will be the first chapter, for sure."

It was along side **MORBID ANGEL**, **DEICIDE**, **OBITUARY**, **DEATH**, **ATHEIST**, **SADUS**, and **SUFFOCATION** that **CANNIBAL CORPSE** helped mold and stimulate a movement that went by the name of death metal in North America in the early 90's. They have obviously been through rough times, but they have one of the most consistent careers in death metal today. I can't see them quitting any time soon. They will continue to put out splatter after splatter, to be repulsive and degrading, but most importantly they will always be focused and dedicated to the fans of death metal.

"I think when Chris left a lot of people had doubts about what was going to happen to our band. If *Vile* didn't clear up those doubts then the new album will definitely bury those doubts forever—things are strong now and we're ready to go."

So how different would the band be now if Chris were still in it?

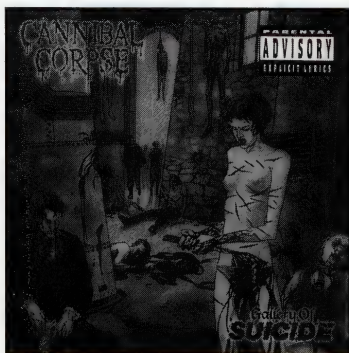


Photo: Frank White

"I can't really speculate because it's something that didn't happen. But, I think we wouldn't be able to do a lot of the music we do now because George can do things that Chris can't. George's speed is superior, and I guess that's why Chris enjoys being in a band like **SIX FEET UNDER**—it's a little bit slower and it fits his style better. I haven't talked to Chris lately, but at this point there's no hard feelings anymore. We just haven't had the opportunity to run into each other. Maybe we might see each other in Milwaukee."

Christopher Bruni





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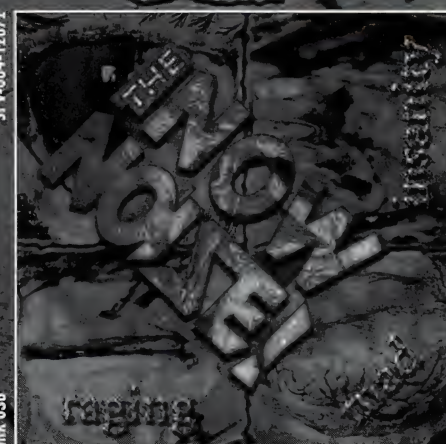


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**S**nake, Spider and Cobra are the thrashing mad nucleus of **GUILLLOTINE**, a band with a heavy appetite for leather, denim and spike-styled old school riffage.

Within thirty seconds of listening to this CD instant 80's metal déjà vu runs its course, bringing about disillusion of yesterday—keg parties, fist-fights and headbanging—leaving remnants of a flesh hang-over brought about by gods such as **KREATOR** and **DESTRUCTION**. What ever the label the music of **GUILLLOTINE** is fucking refreshing!

**Pit:** Why do metalheads need a band like **GUILLLOTINE**?

**Snake:** Well, we're a mixture of all the great bands, such as

**KREATOR**, **SLAYER**, **DESTRUCTION**. We have all grown up listening to these bands, and other trash metal greats. We want to carry on this spirit as there are still metalheads who want to hear this type of music.

**Your song titles and lyrics even have that '80s vibe to them.**

They deal with the same type of things as a lot of these great bands. Some songs are about hate, some are about mass murders, death, violence, etc. . . Our songs don't talk about the devil or Satan; none of us are Satanists. The lyrics are written by our bass player and singer, Spider, and a lot of them are short stories. A strong chorus is half the song, if

not seventy percent. You have to have lyrics that the people can understand and sing along with. That's part of heavy metal.

**NAGLFAR's Jens Ryden did the layout, right?**

Yeah. He is a friend of ours and he did a great job; it almost looks like an old **KREATOR** CD or something.

We looked at a lot of our favorite metal albums and tried to combine them all. The cover is pretty much the same cover that is on our demo, and it goes along with the title of the LP. We knew we

wanted to call the LP *Under the Guillotine*, and this artwork fits it perfectly. The reaper is standing there smiling as he is getting ready to cut off the preacher's head.

**Even your logo looks kinda like the old DESTRUCTION logo.**

Spider came up with the design for the logo and then Robert Forsgren, who painted the cover, drew Spiders idea.

**Do you think this movement is retro?**

No. This music was really pop-

ular, and between 92' and, say, 95' it kind of went away. Maybe because of all the crust and death bands. I think people are tired of the cupped vocals that you cant understand, and a lot of people are picking back up on this style of music.

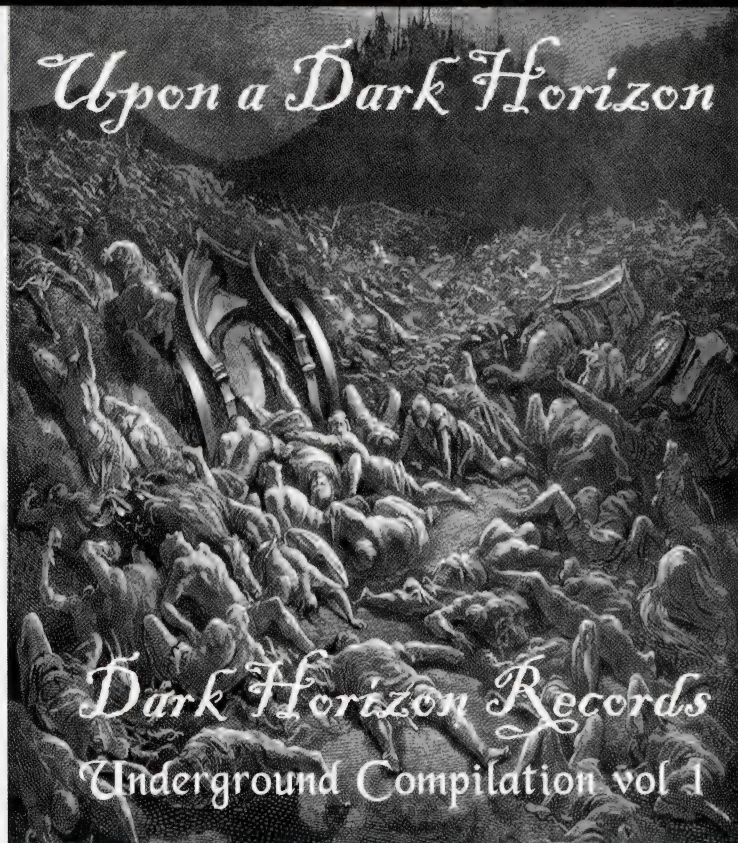
**What do you think about the new LPs from the likes of SODOM, KREATOR, and DESTRUCTION?**

Well, when you grow up listening to these bands and then they change their style and direction, its almost destined that you are going to hate them. I mean, my favorite LPs in the thrash metal genre are *Extreme Aggression* by **KREATOR** and all the **DESTRUCTION** LPs after that, along with **SLAYER's** *Reign in Blood*. I can't listen to what these bands record today.

**What is the law or code of life for the members of GUILLLOTINE?**

Metal is the law! Have fun, drink beer (the music always sounds better), and never change your style. This band started out as a project and has grown into a fulltime operation but the rules are the same.

**Micha Kite**



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**D**ELLAMORTE have been stirring up shit in the world of rock 'n' roll for the last few years. With the release of their debut CD, *Everything You Hate* (on Swedish Finn Records in '95), the band has injected their vile, rotten attitude into a death rock/punk/groove formula, and fans have latched onto them. This shit is pissed-off and out of control.

The music of DELLAMORTE on their latest Kron-H (a division of Osmose Records) release, *Uglier And More Disgusting*, is loud, brash and insincere. A loose cannon of atrocious ideas and visions, topped off with a sonically hard-hitting soundtrack. The band—comprised of guitarists Johan and Mattias, vocalist Jonas, drummer Kennet and bassist Danne—has crafted a perfect mix of groovy death rock, samples and unadulterated anarchy. This is "uglier" and "more disgusting" than anything you might hear this year.

Bassist Danne answered several questions by e-mail:

**Pit:** *Explain the difference between the debut LP, Everything You Hate, and the new one, Uglier And More Disgusting.*

Danne: I think the main difference is the sound. On *Everything...* it got a bit too clear and plastic, I think. Not enough groove and heaviness—but still pretty raw. *Uglier...* is, in my opinion, more death-ish, with a dirty and raw bass-groove. Although, a bit too dirty, perhaps? When it comes to the songs, I think they are a little bit more varied on *Uglier...*, and the vocals are different with every song. Maybe you can say that the first CD was more punk than the second one—heavier and more full of screaming vocals. With this record we are getting nearer to the DELLAMORTE sound we want; hopefully the next LP will be the perfect one for us.

**Where do you think DELLAMORTE fits into the metal scene nowadays? What bands influenced or continue to influence the sounds of DELLAMORTE?**

I hope we can be a kind of MOTÖRHEAD of the year 2000. We don't really have an image or anything, we're just a rock 'n' roll band! MOTÖRHEAD is definitely our main influence, though we try to develop their straightforward rock in a modern way—the DEL-



LAMORTE way. Since some of us took part in helping to create the Swedish death sound in the late '80s (DELLAMORTE features some early members of DISMEMBER), it's only natural for us to add into DELLAMORTE the metal sound and brutality.

**Where did the ideas for the samples come from?**

You know, I'm a film freak and a (lousy) movie student. I especially fancy brutal and sick underground flicks, and I really enjoy samples in music. I think SKINNY PUPPY got me into that shit; their records sound so evil and cool with all those movie segments! The sampling before "Dirty" is my favorite one. It comes from a cool Richard Kern movie where Lydia Lunch explains the dark aspects of "love"—it kind of runs along nice with that song.

**Future plans for DELLAMORTE? Any new material already on the go?**

Eight or nine songs are already finished for the next album, called *The Stormtroopers Of Dellamorte*. We will record sometime in August. We think we need to do a bit better than *Uglier...* It feels good at the moment, but we'll see. Then, I really want us to play live as much as possible, hopefully in the U.S. and Canada. That's what rock is all about—playing live and banging the shit out of yourself.

**How is the metal music scene over in Sweden? Do you have trouble getting shows, or exposure in general?**

It's shit—hardly any shows, and the few there are are usually very boring to play at. But, we grab any show we can get and bang our heads all we can. The problem here is that there are so many bands and so few clubs, and there is a bit of hostility between the bands. It's stupid. I sometimes blame this new black metal trend, in which people think it is cool to talk shit about each other. I liked the old death metal scene better. That was friendlier in a way, but I'm happy enough. I can feel a wind of change towards more groovy death metal again.

**How do you feel about doing interviews and press? Have you gotten a lot of reviews/interviews with this album?**

I love doing interviews! Send me more! The 'zines are very

important for the scene, I think. I admire people who do 'zines very much. I have only seen a few reviews of our album, but I receive many interviews. The problem is that it is hard to get the 'zines. If

anyone sees a review of us, I would be very glad if you could send me a copy of it. It's always nice to see what people think about our music—and other music as well. 'Zines rule!

**Will DELLAMORTE ever tour North America? Do you tour much of Europe?**

Hopefully many times, since we love touring so much. Anyone

can stay original nowadays?

**What emotions or experiences do you get when you listen to DELLAMORTE?**

When I hear DELLAMORTE I often think, "Oh, we could have done better with that." It's always hard to listen to your own music. But, when I'm drunk it's a whole different story, then I really get in the mood for partying. I wanna throw things around, and that's how I want people to feel when listening to us. Every time I hear AC/DC I get this huge urge to go berserk and party like hell. It's a wonderful feeling to be like that. I hope we have a bit of that appealing AC/DC "party" quality in us. I know we do.



up for bringing us over? We've toured once in Europe and it was great! We hope to do another tour soon. The only thing we want is to play live—all the time!

A lot of bands mesh together music styles—you do it with hardcore/metal and punk. Is blending musical styles the only way bands

**DELLAMORTE:** Blasutvagen 7 (6tr) 121 36 Johanneshov SWE-DEN

E-mail: daniel.ekeroth@swipnet.se  
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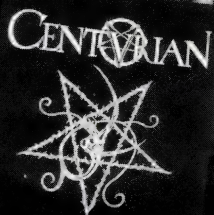


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**M**OTORHEAD is heavy metal! To get a grasp on how immense this band is, just take a look at the promo shots of some of your favorite bands, and count how many **MOTORHEAD** shirts you can spot. Lemmy and the boys have pioneered there sound and laid down the ground rules of true metal for almost twenty-three years, (which is older than some of you readers are). They have been around the world (can you imagine being the roadie for Jimi Hendrix?!) and screwed half of it (Lemmy dates the better part of Los Angeles's exotic dancer's).

*Snake Bite Love* is there latest leather and gauntlet disk chock-full of metal anthems in only the purest **MOTORHEAD** form. Interrogating Lemmy about the most recent rocking romp across America, I dared ask if the rumor of him knocking out two of Blackie Lawless' teeth was true. "No, no there was none of

that. Reliable sources or not, it never happened. We did most of the tour with W.A.S.P, and they went on to California without us and played shows where our name was left on the mast-head, which I thought was pretty low. A lot of our people showed up to see the band and paid their money and we weren't there. That's the sort of prick Blackie is, you know. The main reason we didn't finish [the tour] is because of an incident that happened in Michigan. There was only one dressing room, and we said that we

would just use it before and after we went on stage to towel down and what not and then we would get out of there. They said that seems reasonable enough, but when we got off stage all of our things had been thrown out in the hall in the corridor. I thought, what a nice guy!"

*Snake Bite Love* carries on in the tradition of past **MOTORHEAD** albums; it's stuffed with jagged-edged metal, and at least one (if not two or three) shards of 'Lemmy rockers'. When I compared *Snake Bite Love* to previous records, I got this response: "I think it's bad to compare any of our albums to our past work, because the whole point is that it's a new album and not like any of the albums really. 'Don't Lie To Me' is the 'Lemmy rock and roll track' of this album—every **MOTORHEAD** record has to have a 'Lemmy rock and roll track'. I always have to fight for it, but I always get my way in the end."

**MOTORHEAD**

## Snake Bite Love

Over the past few LP's **MOTORHEAD** have induced new musical forms into their format, expanding to the fullest potential. "The tribal drum thing on 'Assassin' was Mikkey's idea. There is a bit of organ on the new disk as well, and on the last LP I played the harmonica—I

cover. We're like his safety valve; we're his out let. We have been working together for twenty-three years. He and I designed the **MOTORHEAD** logo."

While we hit the topic of umlauts and so forth I got Lemmy to talk about his favorite collection—Third Reich memorabilia—and the common accusations that go along with that type of hobby. "It's like comparing old tramps to a swaddling baby, its ridiculous—a collection is a collection. I mean, why do people collect the things they do? I knew a

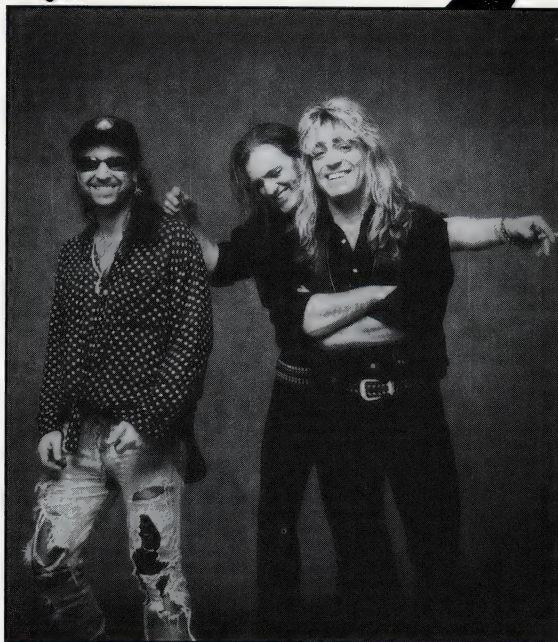
geezer once who collected train tickets, for Christ sake! There is a guy in Hollywood hills who has an old 490- fighter plane on the deck of his house. He shipped it home in bits and pieces and assembled it here. Its just something I like to do to get my mind off things."

Lemmy also seems to have a penchant for collecting record labels. I asked just how many he had actually been through, and how he liked the label he calls home now. "Well, we started out on Stiff, and then there were about ten to twelve different labels before we signed with CMC. The label is great. We haven't done this many albums with one label in quite a number of years—this is how good they are. Our first LP with them was *Sacrifice*, and they shipped it before we even signed with them. I'm impressed."

Micha  
Kite

CMC INTERNATIONAL

**MOTORHEAD**





# Dutch highlights!...



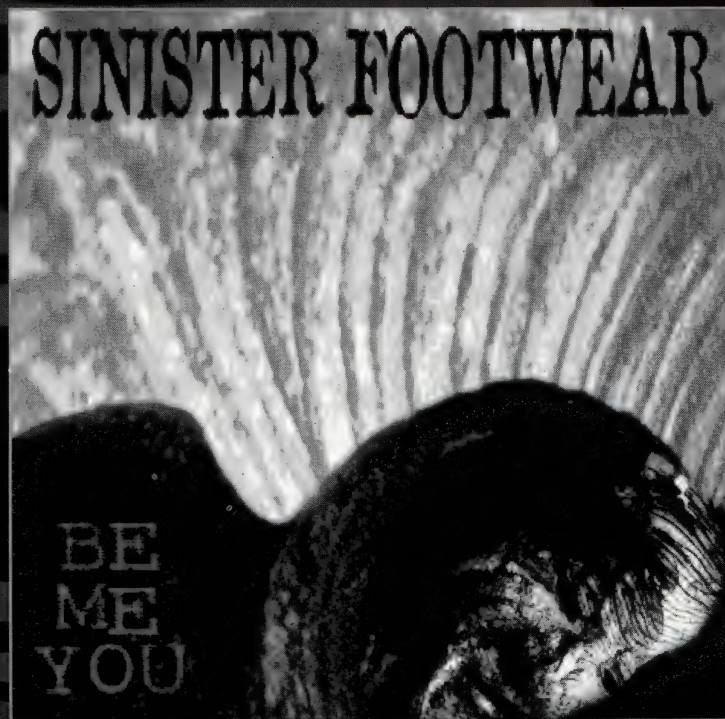
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**C**lawing its way through the veil of a ten year hiatus, Ohio's gore metal gods **NECROPHAGIA** have returned. Vocalist Killjoy has decided to cheat the obscure demise many extreme metal bands met in their time. Back in the mid-'80s, **NECROPHAGIA** was a cult phenomenon led by war drums of doom.

The heart and soul of **NECROPHAGIA** began beating in a hardcore band called **LEPPERS REVENGE** back in '82. "The music was real fast hardcore, similar to **THE PLASMATICS** and **BLACK FLAG**, but I sang about exploding bodies, torture and violent things," Killjoy laughed. **VENOM's Welcome to Hell** was the ultimate turning point a year later, he said, which "made a huge impact on me to quit **LEPPERS REVENGE** and form **NECROPHAGIA**." Killjoy's addiction to **VENOM's** blasphemous rage, combined with the flow of old **BLACK SABBATH**, **MERCYFUL FATE** and **SODOM**, drove him to create his vision of, "the soundtrack to your worst nightmare." Killjoy recruited Larry Madison (guitar), Bill James (bass) and Joe Blazer (drums) through local con-

tacts in Wellsville, OH and began immediate rehearsals for his new venture.

By May '85, a raw rehearsal demo titled *Death is Fun* began circulating the international tape trading circuit. Its musical originality and intensity backed by Killjoy's venomous delivery instantly received an overwhelmingly positive response. "I tried to sound as vile and sick as Regan from *The Exorcist*," he said. "I think it worked, because I recall one reviewer saying I made Tom G. Warrior of **HELLHAMMER** sound like Boy George." A second demo, *Nightmare Continues*, quickly followed suit, from which a bootleg cassette, *Ready for Death*, emerged years later. He maintained the heavy gore and horror themes to turn the cogs of this evil machine. "From the time I was a child, I've been strongly attracted to horror and gore films," Killjoy admitted. "**NECROPHAGIA** came to me through the true meaning of zombies, ghouls and cannibals. To this day I would still pick horror films over music."

A wave of press coverage, rabid fan support and an international buzz for **NECROPHAGIA** ensued, which spurred label inter-

est from Combat and Music For Nations. The band ultimately accepted "the offer we couldn't refuse" from Ann Boleyn's New Renaissance Records. Their first professional studio venture captured one of the most original, vile recordings ever released, *Season of the Dead*. For those who missed out the first time around, Red Stream records recently re-released a fully re-mastered *Season of the Dead*, complete with revamped artwork and lyrics. Unlike many bands who believe the keyboard is Satan's answer to everlasting 'atmosphere',

**NECROPHAGIA** produced much more successful results without one. "That is something I never consciously tried to do. [The atmosphere] all goes back to horror and gore movies," he said. "I only wanted the music to sound creepy and eerie, like a horror movie soundtrack."

Although the album was highly successful, with sales exceeding the 20,000 mark, turmoil grew within their ranks until it exploded shortly after the album's release. Killjoy admitted the tension emerged from, "not hanging out together outside the band". Ultimately, the straw that broke **NECROPHAGIA's** back was a head-on clash over a new musical direction. "I was very pissed off at the time. They became totally different people. I thought I knew them, but I was dead fucking wrong," he recalled. "I can deal with attitudes, but they wanted to completely change our style—like the **SCORPIONS** meets **METAL CHURCH** and **QUEENSRYCHE**. I couldn't fucking believe it!"

The groups' swan song played in '88 under duress and collapse. From that point Killjoy pursued a brief solo career from which two albums were recorded at Morrisound. Only one was released, *Compelled by Fear*. He eventually married and continued living in Wellsville until the urge to reconvene **NECROPHAGIA** emerged in '97. From the onset, Killjoy is a hardcore horror film collector who has amassed a collection of thousands of videos. Although he said music is "an extension of my horror movie addiction," he contends the new **NECROPHAGIA** material is "a hundred percent heavier and weirder" and supersedes their initial "pure horror, gore, war and undead sickness. **NECROPHAGIA** will always be a sick metal band. No compromises!"

**NECROPHAGIA:** c/o Killjoy, P.O. Box 282, Wellsville, OH. 43968, USA.

Kurt Hubert





**T**he DEFTONES' debut, *Adrenaline*, came out with rave reviews, and along with signing to a pretty major label (Maverick), the DEFTONES began a long touring campaign to expose the world to their form of music. Now, with their long-awaited sophomore effort, *Around the Fur*, the DEFTONES have carved out quite a niche for themselves.

Stephen Carpenter (guitarist) calls it music with a lot of feeling. But, really, it's much more than that. With Chino Moreno's intense (sometimes painful to listen to!) vocals along side the original brand of music and incredible live shows, the band (Chino, Stephen, Chi Cheng, and Abe Cunningham) continue to build their fan-base.

**Pit: If nobody had heard the DEFTONES, how would you describe your music?**

I would say we make music that has a lot of feeling. I would say it's heavy metal, but it's not metal in the sense that there's so much feeling behind it. I mean, we don't make metal music to make metal music; that's just happens to be one of the ways we convey what we feel. That's what makes us feel good. It's what metal is now, as far as we're concerned. We do what we do and have fun.

**How did you get started?**

Just a bunch of friends hanging out with each other. We all played different instruments, and we had fun jamming. Pretty basic, you know. Chino had no idea that he'd ever be in a band; he introduced me and Abe. So we hooked up and started writing music, just the three of us.

**Did it take awhile to get signed?**

It took awhile. We got signed in 94, but we've been together since, like, 88.

**Do you feel that your strength lies in your live show?**

Definitely, but it's a massive

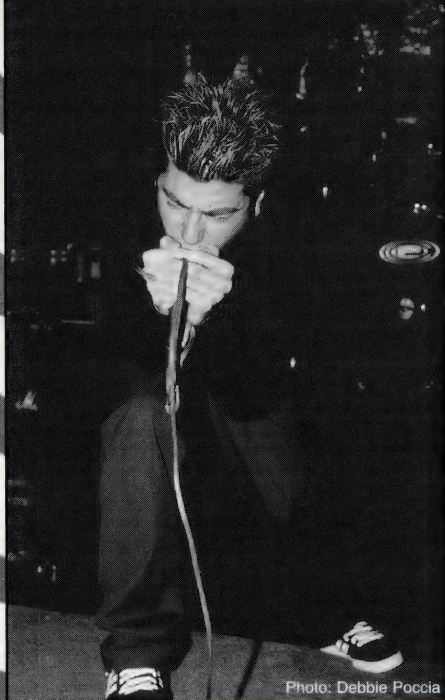


Photo: Debbie Poccia

combination of things. I wouldn't say that any one thing gives us what we do. We really love music, and the fact that we get to play it makes it even that much more fun.

**What would you say the progression has been between *Adrenaline* and *Around the Fur*?**

I know that there is [some sort of] progression, but none that we consciously made—we didn't make any conscious changes, or anything like that. We pretty much

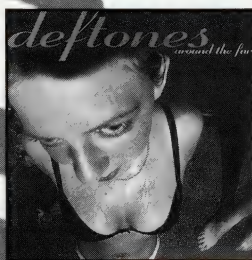
just all sat down and did what we wanted to do. It was so exciting—we'd been playing and making these songs all along. That, if anything, is what has made us 'progress'. **Have you been to Europe?**

Yeah, we've been there a couple times. We're getting ready to go back over for about 6-8 weeks, headlining. We'll come back home and do another States' tour, and then we'll go back [to Europe] and do all the festivals. Then we'll probably go to Japan and Australia.

**What's your favorite thing about being in the band?**

I think, more than anything, is the fact that I get to just be myself. It definitely helped me when I was younger—to be myself and do what I want to do on my terms. It's given me a lot of confidence. The opportunity to see the world; doing something that I really enjoy. It's not a job—physically, it is a job, but it's not a job to me. It's life, and it's given me a window to the world.

Errin Klein



deftones around the fur



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**T**heir name may sound a little scary, but this California-based band are really pretty light-hearted. Well, they're not out to prey on innocent women, sucking their lives away. In fact, INCUBUS' music gives you something for the experience! Most of the members (Brandon Boyd-vox/percussion, Mike Einziger-guitars, Alex Katunich-bass, Jose Pasillas-drums and DJ Lyfe-turntables) met in school; in '95, DJ Lyfe joined up after seeing INCUBUS live.

The experimentation with many different genres of music and the high-energy shows have given INCUBUS an ever growing fan-base. With the album *S.C.I.E.N.C.E*, they have pushed funk/rock/rap to an even further level. Mike talked with Pit as INCUBUS toured the country with 311 and SUGAR RAY...

**Pit: Are you still with the 311/SUGAR RAY tour?**

Mike: Yeah. We're having a really good time, and the shows are going really well—we're having a good response from the crowds.

**When did the band get started?**

We got started when we were 15 years old, in '91. The four of us, with the exception of our DJ, met in highschool—three of us, minus our bass player, have known each other since elementary school. We started playing together at parties, then we moved up to playing clubs in Hollywood and different parts of California. And then we ended up getting a record deal. Now, we're on tour (laughs)!

**So, you guys have had the same line-up the whole time?**

Yeah. Well, we met our DJ about two and a half years ago at a club. He just happened to be there.

**You never set out to find a DJ?**

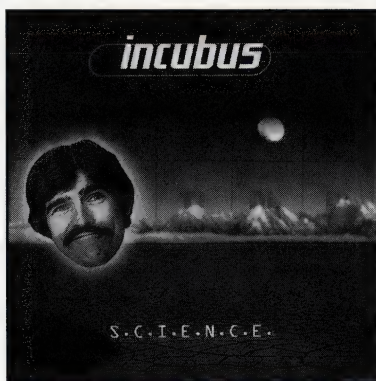
No, we never really even thought of it. He just kind of approached us, and it wasn't even to specifically have a DJ in the band. He just wanted to show us these hip-hop beats and tracks. We had a lot of fun with it, though, right off

the bat. Now he's a full-on band member.

**How did you come up with the name? It sounds a lot more insidious than the music really is.**

Well, when we were 15 and [playing] our first party we didn't have a name. I was looking through a thesaurus—all of us were on this mission to find a name—and I found [INCUBUS]. Everybody thought that was a cool word, so we thought we'd keep it until we found something better. We ended up sticking with it. I've never been particularly fond of the name.

**How would you describe**



**your music?**

Um, I'd say it's... A lot of it's harder, pretty funky; it's got a lot of energy. It's got hints of psychedelic weirdness to it, and there's a lot of chaos going on.

**You worked on the Spawn soundtrack, how'd that come about?**

We had just gotten out of the studio and somebody from our record label said, 'we might be able to get you on this soundtrack

that Immortal is putting together.' We went into the studio and came up with pretty much the whole song, basically, in a day.

**How's the S.C.I.E.N.C.E album selling?**

It's doing really well. We're selling between like six and eight hundred albums a week. It's been pretty steady, and we seem to make a lot of new fans every night. We have a web-site where kids post messages for us, and we write and take digital pictures from the road. There's also this link that Levis is doing where they follow bands on the road, and we're one of the bands that they're doing that with. The computer is a really cool medium to communicate with people.

**Do you like to play the big arenas or the smaller shows?**

We like all of it (laughs). As long as there are people there it's always fun. And even, sometimes, when there isn't anyone there we still have a good time.

**Have you toured in Europe?**

Yeah, we love Europe! We did a six week tour earlier this year with KORN, which was amazing! And then we went back over in the summer to play some festivals. Europe is great. I mean, you may have to sacrifice a few American conveniences, but they love everything—if it's music, they love it. And they know how to party there! It seems like it's a lot more open and free; the clubs don't close at two in the morning, that's when they open! There doesn't seem to be as many rules and regulations for the kids, and they seem to grow up a little faster—not so suppressed. The violent crimes don't seem to be as evident, either.

**Where's one place that you haven't been but you'd like to see?**

We haven't been to Australia; we'd love to go there. Perhaps, Japan, or somewhere in Asia.

**Do you ever get compared to KORN?**

I would expect that we would, but really, no. Sometimes people will compare us to FAITH NO MORE or the RED HOT CHILI PEPPERS, and that's what we grew up listening to. Those are great bands. KORN are good friends of ours, and we have a great time touring with them. We don't ever get offended by being compared to other bands, especially if it's FAITH NO MORE, which, obviously, has been a huge influence on us. To deny the people that inspired you is almost like disrespecting those artists.

Website: enjoyin-cubus.com

Errin Klein



Photo: Frank White



The art of jamming hasn't been lost in the '90s, its merely been painted black. Along with all-star projects like COVENANT—comprised of DIMMU BORGIR, MAYHEM and CRADLE OF FILTH members—a stable of Swedish metal main-stays, including OPTHALAMIA/VONDUR veterans All and It and HYPOCRISY's Peter Tagtgren, have recently upped the ante with their latest collaboration, **WAR**.

was apparently so free-form that the group entered Abyss Studio with only a rough attack plan, adding to the experimental jam vibe. "[We] had half of the material plus a lot of ideas.

"**WAR** is beginning, more and more, to be a band," All said, despite Tagtgren's recent secession from the project, as well as It's aloof retirement from the metal scene. "He has not only disappeared from the scene, but also from the face of

the earth," All said of his long-time cohort. "But I don't really know if I'm sad about his disappearance. I thought everything was going to go down the drain when he left. But as it looks now, I think it became more of a boost. It's been much easier to work things out with the labels and the other band members."

Still, *Total War* will not be It's swan song; Necropolis is planning on releasing a re-

recording of **OPHTHALAMIA**'s first record later this year and will deliver the **WAR** full-length before year's end. "The new album is more like a black metal version of *SLAYER*'s *Show No Mercy*," All said. "We're going back to '80s speed metal."

It seems that wherever there's black metal, controversy follows. **WAR** is no different. The project has been plagued not only by the disappearance of It, but also some controversial—and racist—lyrics that made it into the song "I am Elite": 'Stand aside for the superior race/ You are nothing but worms/ Niggers and kikes stay away/ I am elite.' Pretty heavy shit, eh? But when asked about it, All calmly and laughingly responded only by saying "When we work in the studio we make it as we go along, so it's very much improvised. I don't really remember what I said there, its just there." Perhaps All, who is obviously not 'all'-knowing, should take responsibility for his words rather than blowing them off as a mere collection of rhymes that went well with the music. Now who could've inspired such hateful and irresponsible verses? Could it have been. . . Satan?

Zena Tsarfin

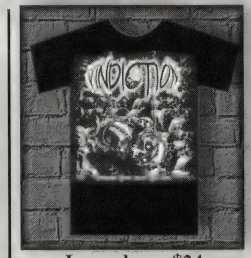


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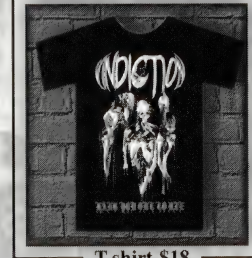
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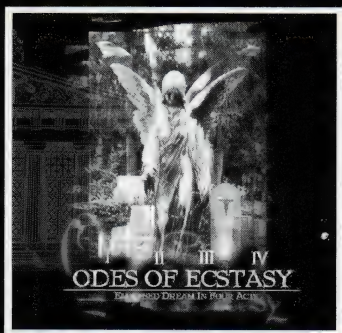
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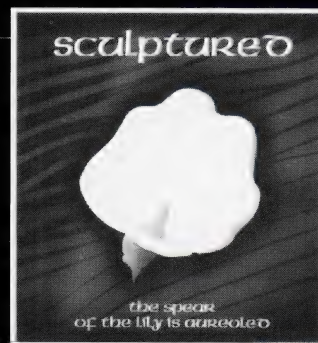
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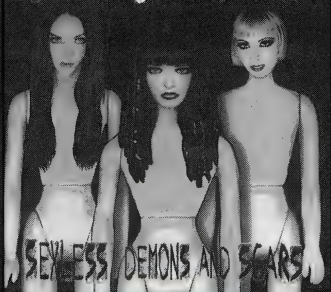
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## JACK OFF JILL



ducer on their independent releases]?

We were friends around the time they first lost their drum machine and got a drummer. He needed an opening act and he was constantly jolting us to play with him, so we opened our first show playing with him. The friend-

Well, initially we had the same management as MANSON. We decided we didn't want to go with a long-term contract because things change so drastically, so quickly, in this business, so we ended up booking our own shows and doing a lot of our own publicity. After awhile we were getting

them to our show. The owner of the label actually offered us a deal after that show. It was a quick romance.

**Tell us about your stage**

**antics—you've gotten in some trouble in the past.**

More of the trouble was earlier on in our career. Not to say that I've toned down, per se, but I think that maybe people, as well as artists, have become less—as JANE'S ADDICTION said, 'nothing's shocking'. Early on, being an all-female band, they took more offense to it. Now, it seems that I don't get in as much trouble—trouble meaning that the police are involved. There are always angry parents and there are always angry people.

**How would you describe your music to someone who's never heard JACK OFF JILL?**

It's hard to describe your art-form, because it's always changing. When we started this band it was a four-piece and it wasn't very electronic; it was very basic—drums, bass, guitar, and vocals. With *Sexless Demons*, . . . that's pretty much the way that it stuck. I'd say that it's Boy George-meets-IRON MAIDEN, or something like that.

Errin Klein



**S**ince 1992 JACK OFF JILL have been creating havoc from their hometown of Ft. Lauderdale, FL. After a few independent releases and wild stage antics earned them quite a following, Risk Records came around with a deal that actually appealed to Jessicka and Moulder (the mainstay of the band). Now, with *Sexless Demons and Scars*, JACK OFF JILL (Jessicka-vocals, Robin Moulder-bass, Ho-Ho Spade-guitar, and Laura Simpson-drums) are taking their own brand of 'Boy George-meets-Iron Maiden' music into broader territories.

**Pit: Give us a little history behind the band.**

Jessicka: Well, my bass player and I started the band in '92. We used to be an all-female band, but with *Sexless Demons and Scars* we had a male guitar player.

**How did you get hooked up with MARILYN MANSON [pro-**

ship grew as we played together more; we all knew the same people. I mean, it's a rather small circle of musicians [Ft. Lauderdale] so we all became tight pretty fast.

**How did you make it for so long without having a label or management to push you?**

offers, but all of the offers were to change certain aspects of the band, which we weren't willing to do at the time—and still aren't.

**How did a deal with Risk Records come about?**

The first I heard of Risk was from a friend, and he brought

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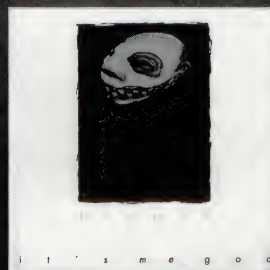
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**Pit:** How would you describe your sound? Gothic Rock?

Hein: It's quite difficult to label and describe your own music, but gothic rock is a simple explanation for someone familiar with this terminology. I would probably say something like a mixture of metal and classic music—with Eve and Lucifer on vocals.

**Would you say that you are influenced by older goth bands such as SISTERS OF MERCY and THE NEPHILIM?**

When you play a certain kind of music for a while, you start seeking out other sources for inspiration. In the beginning, I was influenced by older bands in the style of CANDLEMASS, PARADISE LOST, ST. VITUS. SISTERS and NEPHILIM are great bands. They will release new material for the first time in seven or eight years; I am very excited about this.

**Explain your album cover. There is a female in the band, does she find this cover sexist?**

It is basically a woman, as god has created her, lying on her death bed facing her final hour. This is the soothing velvet darkness we all fear. Death is certain, life is not. To me, it is a classy photo—not offensive. At least not to most Europeans, some Americans will probably scream bloody murder! Our female singer quite likes the cover. She doesn't see the wrong doing of showing a beautiful female body, as long as it is in a respectable way. By the way, why haven't we been banned in the US yet? I was kind of expecting that.

**Give us the English translation for "Der Tanz Der Schatten". What is this song about?**

"Der Tanz Der Schatten" is about a lonely eternal being which hungers for the love lost many years ago. He seeks a female willing to follow him

through oceans of time to be with him. He finds this, and they live happily ever after. And, if I am not mistaken, they are probably still around somewhere.

**What are the lyrics to "The Masquerader" about?**

"Masquerader" is about a ballet dancer who dances the ulti-



mate dance—she dances her way to her own death. The passion and pleasure of expressing herself drains her life until the dance and music die away.

**Do you think gothic music will become larger than it was in the '80s?**

The goth scene is not that big here in Norway; we are few, but close. I still believe that the best, true goth bands are from the '80s—BAUHAUS, JOY DIVISION, FIELDS OF THE NEPHILIM, SISTERS OF MERCY, THE CULT, THE CURE, THE MISSION, FRA LIPPO LIPPI, and a few more. But, I also like the new creative bands that redefine gothic.

**What separates your band from some of the other goth acts?**

I think we do something a bit different—concept-wise. We try to make good music and if people like it, great! If not, at least we make something we like, right?

**Favorite wine or spirit?**

I never drrrrink... wine. A bit of vampire humor there. Actually, I am quite fond of red wine. My favorite right now is a Spanish one called Rene Barbier; I also like Casillero del Diablo, which is a red wine from Chile and means 'cellar of the devil'. On more casual events, I love beer of any kind.

**What does the future have in store for THEATRE OF TRAGEDY?**

Our third, and hopefully best, CD is entitled Aegis, which means protection shield from all bad things in the world. This is planned to be released this year. The rest, only the future and fate decide.

Micha Kite



# Immortal

The band that plays together, stays together—and in the case of Colorado's **IMMORTAL DOMINION**, lives together. This four-piece thrash outfit from Fort Collins, Colorado share a house and what appears to be a promising future. Their first-ever recording, the five-song CD *Birth*, has sold a very respectable 1500 copies, while their local shows earn praise for PANTERA-style aggression and energy.

**IMMORTAL DOMINION** is California-native Ray Smith on vocals and guitar, Brian Villers on guitar, Ben Huntwork on drums, and Steve Sherwood on bass. How dedicated are they? Bassist Sherwood might be the most insane—he has the band's logo boldly tattooed on his chest. "We decided that this wasn't going to be just a hobby; we wanted to go

for it and try to succeed," says Huntwork, who put art school on hold to join the group. "If we're going to do this," adds Sherwood, "we might as well go balls to the wall and see how far we can go with it."

So far so good. It probably makes sense that a band with so many different influences (PANTERA, OBITUARY, NIRVANA, MORBID ANGEL, even some rap and funk) would appeal to a wide audience. "I don't know what the fuck you'd call it. We're trying to come up with something that sounds a little bit different than everyone else," says Sherwood. "We just decided to make some bad-ass music."

At the heart of **IMMORTAL DOMINION**'s sound is the voice of Ray Smith, and Smith goes off like a cannon on the CD—you can easily hear why he respects singers like Phil Anselmo, John Tardy and Glen Benton. More surprising are the lyrical twists, like the song "I Won't Kill You" which is actually about saving the planet. Drummer Huntwork spent a lot of time studying the



likes of Sean Reinert and Pete Sandoval. "When I first heard him (Sandoval) I was like, wow, that's fucking insane. I gotta try to get up to speed!"

Living under the same roof for the past two years helps the guys save time and money. "It gives us the advantage of learning how to deal with each other in close quarters," Huntwork said. "It's good to learn that now, instead of later when you're on the road. Also, we can play whenever we want." Any disadvantages? "I really like my privacy and space," he admits. "Things get on my nerves sometimes and I wish the whole house was empty and I had it to myself."

The payoff is producing a quality CD like *Birth*, or playing shows that elicit a strong crowd response. "We played up in Wyoming a couple of weeks ago," says Huntwork. "This dude was slammin' this other guy's head into the table and stuff like that. I think it adds to the excitement of the whole thing—you got some crazy-ass music going on, a fight going on, stuff like that."

Radio may be the ultimate frontier for **IMMORTAL DOMINION**. Though the band has

# Dominion

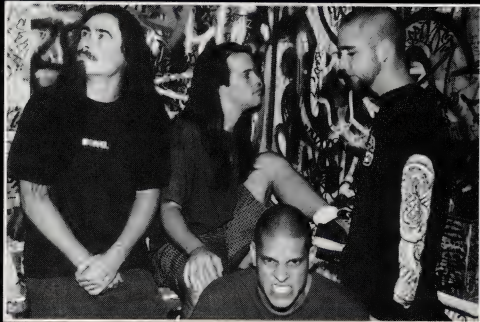
received a smattering of national airplay, Sherwood would love to see the airwaves embrace more extreme music. "I want to hear bad-ass shit on the radio. Do you ever hear it? No. Except for some college stations, you just don't get it."

**Immortal Dominion:** 335 Bradley Drive, Fort Collins, CO 80524

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**H**AMMERFALL's debut release through Nuclear Blast America is a much needed breath of fresh air to the metal masses. Comparable to the likes of such classic metal bands as HELLOWEEN, IRON MAIDEN or WARLORD, this Gothenberg bunch stand proud—singing, shouting and praising the almighty roar of pure metal music. This album is personally one of my favorite's (along side SENTENCED's *Amok*) within the last 3,650 moons. Read on as Pit talk's with guitarist and songwriter Oscar Dronjack about the newest icons of heavy metal.

**Pit:** *How long has HAMMERFALL been together, and why did it take so long for you to save the future of metal?*

Oscar Dronjack: Ha, ha, ha. . . Well, I don't know. We started five years ago, and the object was to play heavy metal just for fun, as we all were concentrating on our main bands. As the years passed we got a new vocalist, and soon we got the record deal. So, we decided to make it a full-time project.

**Is HAMMERFALL comprised of death metal musicians? I heard you got your deal without a demo?**

HAMMERFALL consists of death metal musicians, but we were never a death metal band. We all had our main bands and we didn't know where we would take the music of HAMMERFALL, so we didn't record a demo. We played a show which we recorded on video and sent to a small Dutch label called VIC Records. The owner liked our music, so we signed with

him for a record. Then Nuclear Blast got a hold of the tape; they called us just as we had finished with the layout and preparations. We signed with them to license the album.

**You guys write strong songs with strong vocal lines, which is your favorite?**

I like "Hammerfall" because the chorus is great and it's great playing it live. When everyone is singing along with it I get goosebumps. I really like the lyrics a lot because it's about HAMMERFALL and heavy metal and bringing back heavy metal and doing what you want to do. The spirit of heavy metal, as it was in the '80s, is gone and that song encompasses that spirit.

**Why did you decide to cover WARLORD's "Child of the Damned"?**

Because WARLORD is a phenomenal band, and we are major fans. I didn't think there were that many people who knew who WARLORD was. We wanted to give something back; they gave a lot to us through the years. It's a tribute from us to them, no matter how small. We did what we could to try and do the song justice. Bill Tsamis, who wrote the song, has been in contact with us and he likes the song. That means a lot to us.

**Does the name HAMMERFALL have any Asatru connections?**

I just put the two words together. To me it says strength and the spirit of the '80s. It does have something to do with Nordic mythos, obvi-



ously. On the cover you have this big warrior holding a hammer, but I don't think the name means we're gonna come and kill you or anything like that (ha, ha, ha. . .). I know there is a long explanation for the Sun and Moon on the breastplate of the warriors armor, but I'm not sure what it is.

**I heard "Glory to the Brave" was on the top 100 list in Germany?**

That was a truly unbelievable event. When they released it, it entered the charts in Germany at #38—that is like the equivalent of Billboard in Germany. I heard that was the highest debut of a metal band on their polls ever. We stayed on the charts for nine weeks, which we were very happy with.

**Will heavy metal make a comeback?**

I really think there is room for heavy metal once more, because people are growing tired of the aggressive or goth/melancholy stuff. When I listen to music and it doesn't have any melody, it's very hard for me to get into it. I think it's time now; a lot of the younger kids were not around in the 80's when heavy metal became big, so they have never experienced the rush of heavy metal.

**With your debut selling so well, do you see HAMMERFALL on stages with the likes of OZZY OSBOURNE, JUDAS PRIEST and the SCORPIONS?**

(Much laughter) I would love to open up for JUDAS PRIEST or the SCORPIONS, but I really don't see that happening. I would really love to tour America after we record our next album. We have one new track completed, "Heeding The Call", also there will be a song entitled "Let The Hammer Fall". Everything is still in rough stages.

**Lay it on 'em Oscar!**

True metal never dies!!! That is the slogan for HAMMERFALL, and we really believe in what we are doing. If people like metal from the heart, then they should check out HAMMERFALL!

Micha Kite

 NUCLEAR BLAST AMERICA





# MENTAL HOME

**"G**reetings from the Blizzards of Russia", Michael "Maiden" Smirnoff hails.

**"MENTAL HOME** was formed in '93 on the ruins of Verwolf members Sergey Dmitriev (voc/guitar), his elder brother Igor Dmitriev (drums) and Roman Povarov (lead guitar). Shortly the band found a suitable bass player, Denis Samusev, who soon became an 'unreplaceable' member of **MENTAL HOME** due to his excellent bass playing. I became manager of the band in June '97 (the year after I became the keyboard player).

"In Moscow **MENTAL HOME** plays mostly in Camelot Club; they do not make gigs too often, maybe two times a month, maximum. As for the tours, **MENTAL HOME** has been to various towns of Russia. I hope to get to Europe when our CDs reach fans, zines and radios there. Here in Moscow we have a great metal festival called Deathrider that takes place every spring around April. We always participate. That festival gathers a lot of people. It's always like a big celebration. In July '97 **MENTAL HOME** hit #1 in Russian Metal Charts. That became possible because of The End Records!

"The band has recorded four albums for now—*Funeral Service* ('94), *Mirrorland* ('95), *Vale* ('96), *Black Art* ('97). *Funeral Service* was an underground circulating demo and became a good starting point for us. *Mirrorland* was released by MetalAgen Records in Russia and sold about 6000 copies. *Vale* was released on Morbid Noizz Records, in Poland, and sold out in a few months. Sergey Makhotkin and Andreas Katsambas started their own label named The End Records, and they released *Vale* on CD very

fast. We are happy with our new partners. We completed the recording of *Black Art* in June '97, but due to the problems with former record label it is still unreleased. We consider that release our best composed and arranged one. We spent a lot of time recording it and it's worth listening to! We are very satisfied with quality of recording and overall producing.

"Roman Povarov wrote lyrics for all three albums of **MENTAL HOME**. He wrote sad abstract lyrics, so when you read it you cannot exactly say what the particular song is about. I love his poetry very much, and I was embraced when I first read the lyrics. Since I became the replacement for Roman in July '96, I took the lyrics writing into my own hands. The new albums, lyrics are mostly based on old Slavonic mythology mixed with my own emotions and feelings. In general the songs are of the

anti-Christian nature. I strongly believe that Christianity is not Russian religion, it was brought here by betrayers, by conquerors. For those who wonder how Christianity came to Russia and how many people were killed in order to destroy

Pagan traditions, I recommend reading Russian history, mythology and **MENTAL HOME's** lyrics."

They are working hard on new material that will be recorded on their next album around fall this year. Michael promises it will contain more aggressive material in the vein of *Black Art*. "I plan to make one song in Russian language, just for experience. Two songs are almost done and we are working hard to record our new one in time."

James R Barnhard



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**T**hough you may not have heard of RORSCHACH TEST, they've been at it for awhile. From their meager beginnings as a Denver, CO industrial band they regrouped in Seattle, and not long after finding a devoted following in their new home, they got a deal with Slipdisc Records, a subsidiary of Mercury. James Baker, founding member and vocalist, says they've got the best of both worlds—an independent label with major distribution. So, with this label's debut, *Unclean*, you will be hearing of RORSCHACH TEST (James, Benjamin Anderson—lead guitar, Kris Geren—guitar, and Troee—keyboards and programming) sooner or later!

**Pit: How did you come about your deal with Slipdisc?**

James Baker: Well, when we were in Seattle we met a producer by the name of Neil Kernan. Neil is a grammy-award winning legend; he's produced everything from JUDAS PRIEST to QUEEN, to DAVID BOWIE to the SEX PISTOLS. He came to one of our shows, liked us and asked if he could produce us. He produced us independently for a couple of years and then Slipdisc hired him as head of A&R. It's a great honor to work with him.

**Why the move from Denver to Seattle?**

We got an offer from a small, independent label in Seattle that was just getting started and one of their requirements was that we move there. They were called DC Records. We moved there and recorded our first record with them, *The Eleventh*, but due to legal problems—specifically, the law found that the label was laundering large amounts of drug money through their various projects [laughs]—the label got shut down. But we had made a home there, so we stayed.

**How would you describe your music now?**

It's a fusion of metal, industrial, and gothic influences.

**Were those part of your influences growing up?**

Well, I grew up in a really strong, fundamental Christian home; I wasn't allowed to listen

## **RORSCHACH TEST**



to rock music. So, my influences were more—my dad would play things like Johnny Cash and Hank Williams Sr., stuff like that. Later on in life you realize the validity of that kind of music, about how pain changes your position on the world. I went on to go to seminary school and trained to be a minister. I was placed in a church—I was assistant Pastor before I played in a band. Various technicalities over the difference in interpretation of the Bible got me thrown out of the church. I was a little more liberal in my viewpoints about things. So, that's how I got on this sort of evil/devil music stuff. The only other channel I really had was music and writing. When you're thrown out of a church you feel very unclean, very untouchable, kind of cast out. So, I was drawn to the form of music and the circle of people that had mutual feelings. I find a lot of that in the industrial and gothic influences.

**Did that experience totally change your viewpoints, or did it feed into ideas that were already there?**

It didn't really change my viewpoints; I still have my beliefs, but they're personal. It's not my job to share them with everyone. It did change my viewpoint towards organized religion. I think that a great deal of mental illness and a great deal of the rage and anger that are so existent in today's youth—and in today's adults—are a result of organized religion, the way we've packaged it and made it a money-making industry.

[www.rorschachtest.com](http://www.rorschachtest.com)  
**Errin Klein**





**A**lthough **FU MANCHU** has been through quite a few members during its time the music, really, has not changed all that much. **FU MANCHU** (the current line-up: Scott Hill-vox, Brant Bjork-drums, Bob Balch-guitar and Brad Davis-bass) pretty much sticks to the 'cars, sci-fi and weed' story-lines. This has proven to be quite a strategy, however, gaining fans from the **BLACK CROWES** to **WHITE ZOMBIE**. In fact, J. from **WHITE ZOMBIE** produced **FU MANCHU**'s latest release, *The Action is Go*. Brant Bjork, from the now defunct (but not forgotten) **KYUSS** offered his own explanations for **FU MANCHU**'s success—"It's pretty simple rock, really. . ."

**Pit:** Give us a little history on the band, if you don't mind.

Brant Bjork: It started about seven years ago, and Scott Hill is currently the only member of the original line-up.

**When did you come in?**

I've been playing for about a year, year and a half.

**What do you feel you bring to FU MANCHU?**

I help write songs—we all write songs together. I don't know, I just like the music and the people, so it's cool. It's fun.

**Are you headlining this tour?**

Yeah, right now we are, and it's going really good. We've been out a little over two months and we're nearly done, for now. There have been a lot of cool shows, and a couple that were a little weird, you know.

**OK, so tell us about the new album. How'd you hook up with J. of WHITE ZOMBIE?**

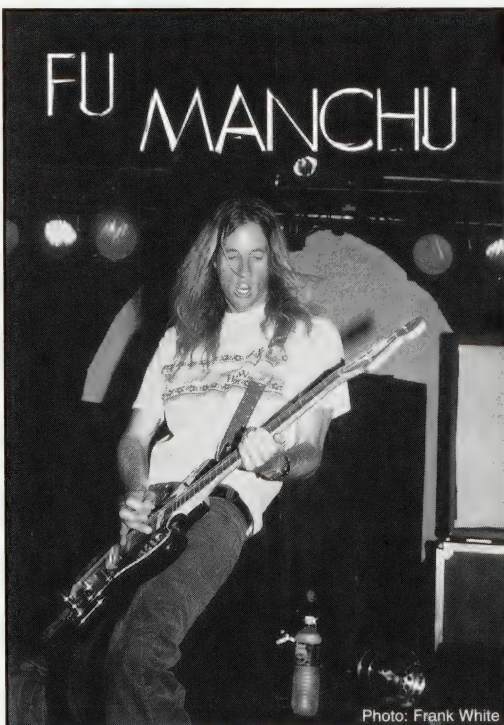
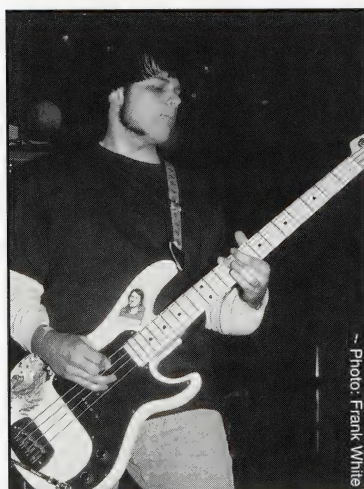


Photo: Frank White

J. has been a fan of the band for years, and Mammoth wanted to know who was going to produce the record. [J's] name came up, so we did a couple of tracks in the studio to see if it would work out. He's a cool guy, and he likes the music; we all share a similar taste in music. To me, it's like the latest **FU MANCHU** record and I just happen to play drums on it. It just sounds like another cool **FU MANCHU** record to me, you know. I dig it.

**Describe your sound.**

I wouldn't know where to begin. It's just rock—or it's blues or jazz. There's nothing progressive about it, there's nothing retro about it, and there's nothing amazingly outlandish about it—it's just rock music. **FU MANCHU**-style.

**Did you always know you'd be in a band?**

Yeah. I grew up in the desert, and there's not a whole lot to do out there. I began playing at an early age. My neighbor turned me onto D.O.A. and **BLACK FLAG** when I was like nine or ten, so immediately my standard of music was, in my mind, pretty high. I [eventually] decided that I wanted to be a drummer—what I thought would be the easiest instrument! I played my first gig at 13, and I've been going ever since.

**What bands out there do you like?**

Now? Um, I like a lot of music, but none of it is really rock music. If I was going to throw on a rock record that was recorded in the last three or four years it would probably be the **MELVINS** or **CORROSION OF CONFORMITY**'s later ones.

Errin Klein

# NIHIL

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# MUSIC REVIEWS

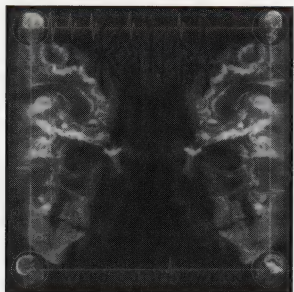


## DEMONIC

*The Empire of Agony*  
Necropolis Records

As if the name DEMONIC were not enough to prove the satanic viewpoint of this band, they felt it necessary to include not one, but seven inverted crosses, in their logo. Musically they do not stray far from the Norwegian paradigm of black metal. Blast riffs dominate this album, which is dedicated to unrelenting speed. The music does not lose its focus, however, and it stands atop most releases in its ability to mask the essence of black metal with skull crushing brutality. Few bands can match the ferocity of MARDUK and EMPEROR without sacrificing musical detail; DEMONIC does this with ease. While not the most original black metal album, it will serve to be one of the most memorable.

Necropolis Records: PO Box 14815, Fremont, CA 94539-4815, email: necropol@aol.com, web: necropolisrec.com  
Mallory Foland

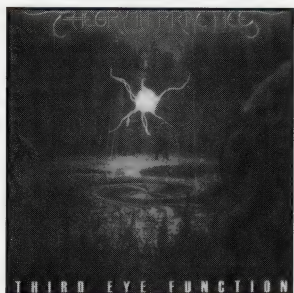


## KONKHRA

*Weed Out The Weak*  
Diehard Records

Listening to this album for the first time I knew after the first song that it was just going to get better. *Weed Out The Weak* is best described as containing the heaviness of *Sexual Affected Disorder* and the speed of *Spit or Swallow* combined to create their most powerful album to date. James Murphy gives forth his best performance on guitars since giving up DIS-INCARNATE. Murphy's skill allows KONKHRA to reach new levels without losing their basic sound. The music is still very simple, relying on timing changes to bring forth the essence of brutality. *Weed Out The Weak* speaks for itself, as it dominates from start to finish without letting up. Those who have decided to label KONKHRA death rock should listen up to this hate inspired masterpiece.

Diehard Records: Vindegade 101, 5000 Odense, Denmark, email: diehard@cybernet.dk, web: www.cybernet.dk/diehard/  
Mallory Foland



## THEORY IN PRACTICE

*Third Eye Function*  
Pulverised Records

*Third Eye Function* is an album dominated by two songs. During these two songs they seem to have mixed the styles of PANTERA and ATHIST to create a sound that is unique and extremely powerful. If they kept this up during the rest of the album it would be one of the most prodigious albums to come along over the past five years. Unfortunately, the rest of the album lacks the power of the first two songs leaving the listener wondering where their sound went. Without the impressive beginning to the album the last seven songs would have made a good album, but after hearing the potential these songs come out as lacking. This release by THEORY IN PRACTICE could have been solidified by writing two or three more songs that capture the style of the first two songs on the album. *Third Eye Function* is a good release, none the less.

Pulverizer Records: PO Box 946, Dixon, IL 61021  
Mallory Foland

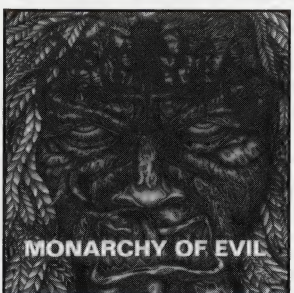


## VELES

*Black Hateful Metal*  
No Colours Records

Polish black metal like VELES beams with levels of hate, criminality and conviction most will fear and loathe. Unfortunately, most don't beam with the solid production values most CD releases have today. Unfortunately, this sad fact kills any normal attraction *Black Hateful Metal* would evoke from the black metal enthusiast. The atrocious demo quality production is almost unbearable at times. This release is actually two demos, *Black Hateful Metal* and *The Triumph of Pagan Beliefs*, both of which contain some excellent music. If one can ignore the poor mix, one will hear some imaginative, compelling compositions. Ranging from atmospheric darkness to all-out chaos, VELES deliver an apocalyptic black metal assault designated for the purely anti-social mentality. It's so raw it bleeds, but *Black Hateful Metal* is one release I would listen to over most "popular" underground bands any time.

No Colours Records: Postfach 32, 04541 Borna, Germany.  
Kurt Hubert



## PROMISQES

*Monarchy of Evil*  
SIS Records

This Utah based trio is an all female death metal band. Before anyone starts snickering, may I remind you that DERKETA and MYTHIC were no slouches. Neither are PROMISQES as this CD reveals. SUFFOCATION and DEICIDE are obvious influences in the song structuring and delivery. Lots of ultra fast heavy riffing and stop-start action. Many will assume these ladies can't project the anger of their male counterparts and this is not the case at all. PROMISQES unleash plenty of aggressive riffs in their short sonic assaults throughout this interesting debut. For a debut, PROMISQES pulls it off and may seriously surprise those brave souls who give them a chance. At least I know the Mormons have three more fists ripping up the ass of their god. And that makes me happy no matter which gender is initiating the assault.

PROMISQES: 141 40th, St Ogden, UT 84403  
Kurt Hubert



## DISORDERED

*Documentaries of Disgust*  
Slaughterhouse Records

CARCASS and CANNIBAL CORPSE have a long reaching effect on death metal bands. Gore soaked, chop riffed, twisted death metal reaching for the highest extremes. Tune to "D" and you get DISORDERED. Between vocalists Matt Garrett and John Norton, the repulsive tales of decay, disease, death, necrophilia and cannibalism hardly dent the shock value *Symphonies of Sickness* amassed some years ago. DISORDERED manage to capture the extreme climate death metal strives to recreate. The vocals, one a zombie boar grunting, the other a MACABRE-ish scream, turn an otherwise average presentation a few notches toward the better. The disc is rough in the production and song writing, but entertaining for the extreme metal fan. For those with a steel stomach lining only!

DISORDERED: Matt Garrett, 266 Mindella Way, Layton, UT. 84041, USA. Include stamp or IRC, please.  
Kurt Hubert



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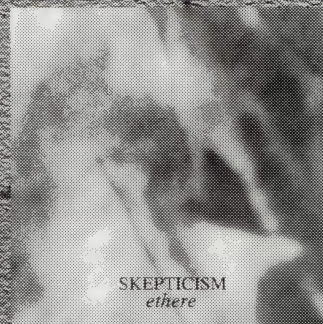


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## WEJDAS



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## DOOM

*Rush Hour of the Gods*

Flat Earth Records

These West Yorkshire lads obviously picked up on DISCHARGE's guitar-driven onslaught and ran with the ball. Heavy fast-paced punk rock raging on every ear stinging social ailment currently plaguing the planet. *Rush Hour of the Gods* shows DOOM maturing into a more powerful, musically adventurous outfit from their *War Crimes* past. This heavy, raw, punk rock album actually stimulated *both* my hardcore and metal antennae. And not in any bullshit D.R.I. *Crossover* way! Only for those who like it raw, rough and real.

DOOM are the real punk pizza with the extra-thick crust.

Flat Earth Records: P.O. Box 169, Bradford, BD7-1YS, U.K.

Kurt Hubert



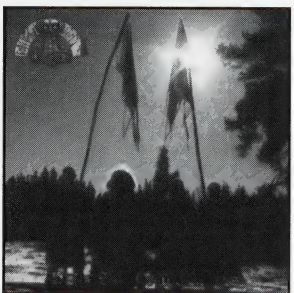
## FORLORN

Head Not Found Records

Brandishing oneself as a 'Viking' band in today's market is a good selling point. So is reflecting the 'traditional' musical sound of ones' national heritage. I've listened to FORLORN several times and their Nordic peripheries just don't stick. The music attempts to recreate a melodramatic atmosphere of the savage, simpler times of their Norse heritage. In their attempt, by mixing metal distortion with this uncharacteristic folk style, FORLORN lose the power I know would otherwise hit the listener full force. I really don't care for this 'ancient folk metal' music, but in all fairness, the fans of this 'medieval', 'ancient' sound will probably love it. To each their own, I say.

FORLORN: Mjughaug Terrasse 14, 4048 Harrsfjord, Norway.

Kurt Hubert



## MITHOTYN

*In the Sign of the Raven*

Black Diamond Productions

In theory, mixing medieval, Renaissance music with black metal should produce the holy grail of Satanic glory. In practice, it sounds like a fairytale soundtrack for faggots in tights! MITHOTYN's melodic, atmospheric, moody labyrinth is an acquired taste at best. Fans of WONGRAVEN may like this. Personally, this 'style' has me envisioning corpse painted elves butt-fucking noble knights in the moat! If I see one more fucking black metal band like MITHOTYN use 'raven', 'mist', 'frost', 'moonlight' or 'freezing' in their song titles, I'm going to revoke their fake sword licenses for extensive creative writing classes!

Black Diamond Productions: Norbyvagen 77-C, S-752 39 Uppsala, Norway.

Kurt Hubert



## SACRO CULTO

*Opera IX*

Shiver Records

This Italian band creates an interesting stage with their combination of raw female vocals, mysterious keyboard passages and a basic heavy metal approach. No speed or chaos to shred the ears. Just heavy, dark romanticized imagery and sound riding on the metal edge. With each track averaging ten minutes, those with short attention spans will be tested to the limits. It's difficult to pigeon hole the profile of persons specifically into this band SACRO CULTO. Rougher than THE GATHERING and gentler than black metal, the discriminating metal fan should definitely give this a spin.

Shiver Records: c/o Hans De Wijngaert, Bossepleinstraat 6, 3128 Baal, Belgium

Kurt Hubert



## SACRAMENTARY ABOLISHMENT

*The Distracting Stone*

Catharsis Records

This band plays a cross between grind and black metal, something that has not been attempted by too many bands. Unfortunately the production kills this album before it even has a chance to impress anyone. While the lyrics are being tortured you can hear cracking and static that over powers the rest of the music. Because of this, it is incredibly hard to listen to the album. With another production though this could be an awesome album, because these guys are fuckin' sick.

SACRAMENTARY ABOLISHMENT: 10405 Jasper Ave #21 Box 539, Edmonton Alberta, Canada T5J 3S2, email:

qkingq@compusmart.ab.ca

Mallory Foland



## LIERS IN WAIT

*Spiritually Uncontrolled Art*

Black Sun Records

The first thing I noticed about this album was that liar is misspelled and that just fornicates an aura of ignorance. Having mentioned that, I feel free to move on to the critique of this release of a '91 demo. This band seems to have had potential six years ago, but their style lacks the brutality of modern death metal. An uninspiring offering from a band whose time has passed.

Black Sun Records: Box 129, 401 22 Goteborg, Sweden

Mallory Foland



## INBREED

*Consenting Goat*

Midwest Records

I cannot believe that this band exists, let alone that they signed a record deal. The vocals sound like a whiny eight year old yelling at his father-fuckin' pathetic. There is nothing about this album that is even remotely decent. Apparently, they are attempting to be humorous, but the overall presentation of the album is so bad that all it does is drain intelligence; I am literally stupider for having listened to this album. THE INBREED: Jason Dickinson, PO Box 920, Salado, TX 76571

Mallory Foland



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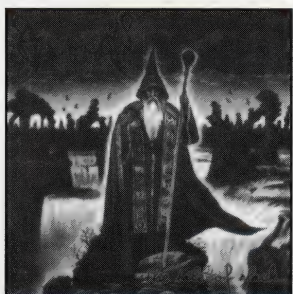
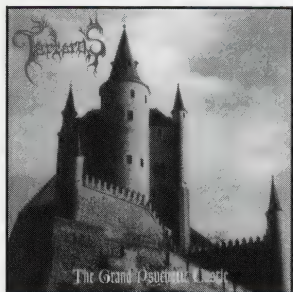
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## VELES

*Black Hateful Metal*  
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**P**olish black metal like **VELES** beams with levels of hate, criminality and conviction most will fear and loathe. Unfortunately, most don't beam with the solid production values most CD releases have today. Unfortunately, this sad fact kills any normal attraction *Black Hateful Metal* would evoke from the black metal enthusiast. The atrocious demo quality production is almost unbearable at times. This release is actually two demos, *Black Hateful Metal* and *The Triumph of Pagan Beliefs*, both of which contain some excellent music. If one can ignore the poor mix, one will hear some imaginative, compelling compositions. Ranging from atmospheric darkness to all-out chaos, **VELES** deliver an apocalyptic black metal assault designated for the purely anti-social mentality. It's so raw it bleeds, but *Black Hateful Metal* is one release I would listen to over most "popular" underground bands any time.

No Colours Records: Postfach 32, 04541 Borna, Germany.  
Kurt Hubert

## TARTAROS

*The Grand Psychotic Castle*  
Necropolis Records

**A**t first I did not like this release from **TARTAROS**, but after listening to it a few times I realized that it is one of the most intricate black metal albums to date. The combination of guitars, vocals, keyboards, and samples is done amazingly well. "Images of the Mystic Sphere" is a chaotic dark symphony worthy of a sacrifice; truly a tribute to virulence. The rest of the album maintains the same tone, but in a much less chaotic manner. Their style, unfortunately, requires a better production than *The Grand Psychotic Castle* received, making it difficult to hear all the aspects of the music. This album does not represent anything too original, but is an interesting twist on black metal.

Necropolis Records: PO Box 14815, Fremont, CA 94539-4815, email: necropol@aol.com, web: necropolisrec.com  
Mallory Foland

## AMON AMARTH

*Once Sent From The Golden Hall*  
Metal Blade Records

**I**f you took black metal mentality and mixed it with pure death metal style you would get **AMON AMARTH**. *Once Sent From The Golden Hall* is a war hymn for those who will rise up to crush the followers of Christ during the second dark ages. Musically, few bands can come forth and put this much power and hatred into an album. The combination of speed and complexity in the riffs fuel the firestorm of music. The solos fit incredibly well adding a completeness to the songs that, let's face it, many bands lack. Couple this with solid drumming and dominating vocals and you get a vicious album of god destroying mayhem.

Metal Blade Records: 2828 W. Cochran St #302, Simi Valley, CA 93065 USA Web: [http://www.iuma.com/Metal\\_Blade](http://www.iuma.com/Metal_Blade)  
Mallory Foland

## AUBERON

*The Tale Of Black*  
Black Mark Records

**A**UBERON attempts to bring something special to their style with operatic singing; instead it quickly becomes annoying. The musical aspect of the album, which is done quite well, has a few pieces where the experimentation should have been left out. **AUBERON** prove themselves to be a talented unit, yet they lack the creativity to make the sung choruses work. "A Whispering Wind" has to be one of the most annoying songs I have ever heard. The chorus cannot do anything but remind one of the TV show *Gilligan's Island*. Just another disappointing release for the metal scene.

Black Mark Productions: Luxemburger str. 31, D-133 53 Berlin, Germany  
Mallory Foland



## TYPE O NEGATIVE Video

*After Dark*  
Roadrunner Records

**T**ON, the drab four from Brooklyn, compile 60 minutes of masochistic mood swings, live lacerations, and vicious vicissitude from their most recent piece, *October Rust*, and the pen-ultimate neo-epochal *Bloody Kisses*. This vid also features a shot of Pit #18, several guest stars, and the uncensored extension of the darkly brilliant "Christian Woman." The only real lag is a bit showing studio takes, but no doubt TON want you to hate life like they do. These lapses are obliterated by the *Laugh-In* layering of "My Girlfriend's Girlfriend" and the wild, wanton weirdness of "Black No. 1 (Little Miss Scare-All)". Further proof of that the band resembles Howard Stern in more than appearance takes shape in the banjo backing of certain soliloquies and a daily vigil of Josh's constipation. After watching, you feel like you've spent time with the band, but get this video anyway.

Roadrunner Records: 536 Broadway 4th Fl, New York, NY 10012, USA  
Stone

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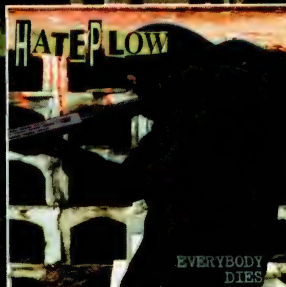
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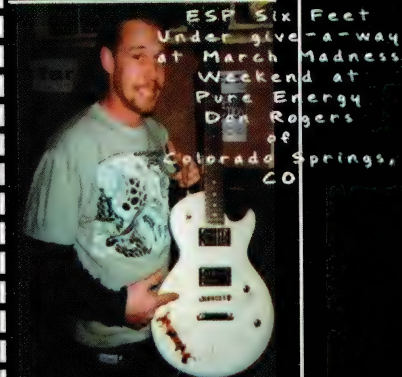


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# MOVIE REVIEWS

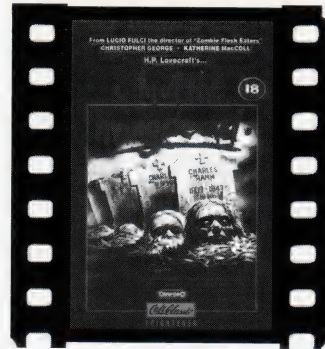
If you've noticed by now, most of the videos featured in this column are from the late seventies or early eighties. This was the 'golden age of splatter' and has yet to be matched—it will probably never be. It was a time when movies were not so tightly subjected to the censorship of the MPAA or the 'moral majority' of protesting mothers. Some of the titles below also explore other eras, like the recent masterful work of Michele Soavi (*The Sect*) and F.W. Murnau's (*Nosferatu*) early approach to horror. But of course this column would not be complete without a couple brain eaters. And, remember, every day is a good day to die!

## City Of The Living Dead 1980

Luminous Film

A psychic (Katriona MacColl) has a vision of a priest hanging himself in a graveyard which releases the dead "from the bowels of the earth to collect the living." She teams up with an ace reporter (Christopher George) to close the gates of hell. Famous gore director Lucio Fulci wanted to top the blood soaked success of *Zombie* in *City of the Living Dead* (released in a cut form as *Gates of Hell*) and amazingly does. There are many scenes of genuine suspense and creepiness that pay off with buckets of gore and storms of maggots. One of the most legendary scenes is when a woman slowly vomits up her own intestines and cries blood (the intestines were the real guts of a sheep they killed on set, and the woman had to swallow and regurgitate them back up). A true slaughterama not to be missed!

Luminous Film @ Video  
Wurks PO Box 1047  
Medford, NY 11763  
www.1fvw.com



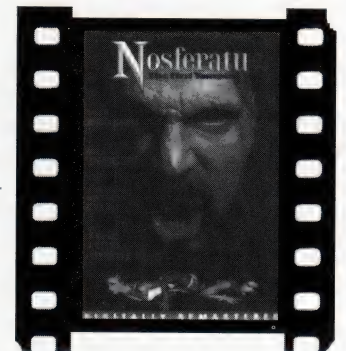
## Nosferatu 1922

Arrow Video Inc.

This is the very first vampire film ever made and it is tightly based around Bram Stoker's *Dracula* novel. So close that it was banned by Stoker's wife and all prints of the film were ordered to be burned. Thankfully, some survived and we now can see this classic today. This particular version is the best I've seen, partially due to TYPE O NEGATIVE supplying the soundtrack for this once silent film (with their "Black No.1" video at the

end). Previously released songs off their first, third and fourth albums are used with surprisingly tasteful placement. Count Orlock (aka Dracula) gives the idea of the vampire a chilling look, as imitated in Stephen King's *Salem's Lot*. Cult fans will appreciate the David Carradine introduction accompanying this historical film.

Arrow Video Inc. 135 West  
50th St., Suite 1925 NY, NY  
10020



## Let Sleeping Corpses Lie 1974

Shocking Images

The dead walk the earth yet again in this little seen classic. When a farmer employs the use of an experimental agriculture machine that drives insects to kill each other with ultra sonic radiation, corpses (and newborns) are driven to kill and cannibalize. A man and woman randomly meet up by an automobile accident and find themselves smack dab in the middle of a zombie mystery.

They must stop the machine and prove the innocence of the woman's sister in a zombie murder, but what do you care? The climax features very juicy ax murders, flaming zombies (always fun) and a great revenge ending. This zombie masterpiece is an absolute must for genre fans.

Shocking Images P.O. Box  
601972 Sacramento, CA 95860  
www.apexonline.com/si



## Inferno 1980

Shocking Images

Dario Argento's incredible second entry in the uncompleted 'three mothers' trilogy is arguably his best. The trilogy deals with the three mothers of ancient witchcraft (representing darkness, whispers and tears) in three different countries. *Inferno* is the story of the mother of darkness and the uncovering of her secret in New York City. The confusing but somehow cohesive tale

consists of amazing imagery, such as an unforgettable underwater haunted house scene, a Central Park cat killer eaten by rats, mirror illusions, and grisly murders. The first entry to the trilogy, *Suspiria*, along with *Inferno* are two of the classiest horror movies ever made.

Shocking Images P.O. Box  
601972 Sacramento, CA 95860  
www.apexonline.com/si



## The Sect 1990

Graveside Entertainment

This story, directed by Michele Soavi (*Cemetery Man* / *Dellamorte Dellamore*) and written by Dario Argento, is almost impossible to tell without giving away it's unpredictable and intriguing plot twists and turns. It primarily deals with a woman who is under the evil eye and a bunch of Satanists impregnate her with the devil's child by putting a scarab bug down her nostril. She is unknowing of the whole surreal satanic affair until she explores the basement in her house and finds a gate to hell! A great story by the best director to come in a decade. Intelligence and symbolism replace normal horror fare.

Graveside Entertainment  
950-23 Blanding Blvd. Suite  
311, Orange Park, FL 32065  
www.graveside.com

## Guinea Pig

Ransom Note Graphics

This is a true story, when actor Charlie Sheen first saw this video he called the cops because he thought it was an honest-to-god snuff film. Of course it's not but the makers of the film actually had to show the gore effects being made on video tape to prove their innocence in court. There were six unrelated episodes of the Guinea Pig series filmed amateurly on video and this tape has the "best" two. The word best is used relatively speaking because this will test the most jaded gore fans. No English is spoken but it doesn't matter. I keep thinking that I've seen the grossest things imaginable and then something like this comes along. The first episode is a creepy samurai warrior slowly dismembering a tied up girl and the other details the repulsive spreading of a mermaid's blood and puss covered infection. I promise it'll put a lump in your throat and one in your pants.

Ransom Note Graphics  
P.O. Box 13314 Oakland, CA  
94611 www.ransomnote.com

All Reviews:  
Dave Bone

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# ZINE REVIEWS

**B**ecause the number of 'zines submitted for review continue to climb, I'm going to shorten the reviews as much as I can. All this really means is that I won't have as much space to bitch about crappy mags or heap loads of adoration on the 'zines I love. It's irrelevant really, the key is that more 'zines will mean more exposure for those working to enhance underground scenes, which is good for everyone. And once again, don't just read this page, use this page. For all those fans out there pick up these mags, and to the bands out there submit your stuff for free publicity. Everyone will win. Onto the reviews.

sional wrestling slant sort of intermingled with the music stuff, unique. Great mag with even greater potential to become a big player.

**Mindspell #2** (\$2 US & Canada, \$3 World, 112 Ste-Marie, Panet, GOR 210, Canada) is a 'zine I might have trashed a couple months ago.

However, beyond the questionable writing ability, this 'zine is actually really good. By far, it has one of the best DEVIN TOWNSEND interviews I've read. BRUTAL TRUTH and EMPEROR are also included, among others. Also has a fantastic current news section keeping us all abreast of developments in the underground scenes. My favorite section is the Top Ten music choices by musicians themselves, instead of a bunch of people we don't know.

**Left To Rot #3** (4207 N. 49th Dr. Phoenix, AZ 85031) is another mag that leaves a lot to be desired in professional aspects. But, the content, and there is a lot of it, makes up for any other shortcomings. INTERNAL BLEEDING and AETURNUS are just two of the brutal bands profiled. Lots of record reviews, and bizarre articles on UFO's. One piece of advice: ask that your pictures be copied in photo mode so we can all enjoy the interspersed porn pictures.

Another cut and paste copied mag is **Pernicious #4** (579 Clark Pl., Uniondale, NY 11553). But, once again content outweighs the overall look. This 'zine is definitely focused on lesser-known acts and even asks heavy bands to contact him for free publicity. In fact, I don't know any of the bands profiled, but this 'zine makes me want too. INTERNECINE, GORLOCK, and CRYPTIC CREMATION are all interviewed quite well. The review section is decent with the focus, once again, being on relatively unknown bands. Great underground mag.

Described as "Your sniffing sneezing snuffling heavy metal industrial gothic punk hardcore toilet side reading material", **Chaotic Critiques #8** (\$3 US/Canada, \$4 World, P.O. Box 426, Lumby, BC Canada, VOE 2G0, email: tbengtso@junction.net) lives up to that description quite well. Tons of information from all areas of music, with such diverse acts as SKINGAME, WAITING FOR GOD, and UK SUBS all thrown together. Great writing coupled with a good look make this mag worth checking out.

**Midwest Metal #16** (\$3 US, \$5 World, 120 Broadway Vill. Sq. Ste. 406, Broadview, IL 60153) is another great 'zine. Obviously getting to issue #16 is an achievement for a 'zine, but this mag has made it as far as it has because it's

really good. CRADLE OF FILTH, BROKEN HOPE, and Bill Ward from BLACK SABBATH are interviewed very well, and the record review section is crammed with an extensive array of aggressive bands. My favorite page was Jeff's A to Z list, which is humorous and knowledgeable. Good read, pick it up.

The Canadians continue to give us great 'zines and **Skull Session #36** (Box 1295, Vernon, BC V1T 6N7) is no exception. MACHINE HEAD, THERION, and PRO-PAIN are just a few of the bands interviewed. All the interviews are well written and extremely in-depth. Lots of disc reviews and a great look make this mag a keeper.

I hope that **Raw Sewage #1** (\$4 per year P.O. Box 221, Delaware, NJ 07833) is intended to be ironically hilarious, because I laughed my ass off. There is an interview with a crack whore, reminiscence with the now dead El Duce, cartoons, and an informative article about Satanists. The look of this magazine is so crappy it just adds to the overall enjoyment. And best of all, the writers are constantly insulting the readers, and it really couldn't exist any other way. Thanks to the psychos who take the time and energy to put something so hideous together.

At first I thought **The Hurt Newsletter #2** (221 Smilax Rd. #147, Vista, CA 92083 email: Die49ers@aol.com) with just 16 pages wouldn't be much of a read, but I was so wrong. BLOOD FOR BLOOD, LOST DISCIPLE and HATEBREED are all interviewed and the record section is loaded with plenty of concise reviews. Worthwhile reading especially for those of you in the San Diego area where it's free. Support the scene and pick up this mag.

**Underground Metal Zine #4** (\$4 World, 2021 Key St. Apt. C, Maumee, OH 43537, Online version: <http://norden1.com/~hkolb/index.html>) is a huge mag. The CD review section is extensive and the writers actually have the balls to rate them, subjective but cool. Good interviews with GODFLESH, UNLEASHED, and REGURGITATION. There is also an interview with a 'zine editor taking my job to a new level. By far the best part of this mag is the list of band's web page addresses, taking scene support into the technological future.

**Hammerhead ??** (124 Player Ave. Edison NJ 08817) is strictly devoted to disc reviews. The diversification of the acts is amazing. KMFDM, OVERKILL, DISMEMBER, SKREW, DEICIDE, old guys like JUDAS PRIEST and SAXON, plus strange stuff like the DURAN DURAN tribute record, and super thanks for reviewing my buddies LAST SUPPER (I

always have to plug some friends). Good strong writing with straightforward opinions. And there are a ton of bands wallowing in obscurity getting props in this 'zine. Definitely worth getting, especially if you love to buy new music, and I know everyone does.

Another magazine with lots of info is **Intellektual Spew #3** (P.O. Box 785, Cookeville, TN 38503 email: bart@mac-access.com). Completely focused on brutal music, this issue profiles STRAPPING YOUNG LAD, FLESHGRIND, and BEHEADED. CD's, demos, 7" and even vinyl are all reviewed. The 'zine review piece is quality work with plenty of space to throw props to deserving mags. All in all a great magazine.

**Sympomania #4** (P.O. Box 13200, London SW6 5ZH email: <http://www.symposium.com>) is a tribute 'zine to the band SYMPOSIUM. It's very inside, both with content and previous knowledge needed, and considering I've never heard of these guys I was a bit confused. They describe themselves as Britpop at one point, but it's so tongue-in-cheek, I'm not sure I believe it. For European readers who may know this band, the 'zine is well written and crammed full of SYMPOSIUM schtuph, but until we get a look at them in the states, I'm afraid we're a little too out of the loop for this mag.

Now for the most interesting submission this time around, **Doomhauled #20** (63 Longbow Square, Scarborough, Ontario, Canada, M1W 2W6) qualifies for bizarre. The magazine is focused on music, with EXODUS, AMBER ASYLUM and DUB WAR profiled, but the weirder aspect is the recurring articles and very graphic pictures of a wide array of diseases. Plus, as an added bonus, semi-pornographic, repulsive pictures with humorous captions run throughout. After the first look, which was heavily laden with shock, I truly enjoyed this 'zine. The articles are great, even the freaky ones, and the layout and design are very professional. This one's for the freaks.

I've now effectively run out of space for this issue, but do not fear, for those of you who have submitted 'zines for review, I assure you they'll make the next issue. And remember, support you're scenes or they won't exist and then there will be so many people with nothing to do. That would be dangerous. Til next time.

**T. Morton**

**Sliver #3** (\$3 US, \$5 World, 27 Commercial St. Gloucester, MA 01930, [www.slivermag.com](http://www.slivermag.com)) is an extremely professional mag with profiles of SKINLAB, SHIFT, and TODAY IS THE DAY. The interviews are fantastic and in-depth. Great record review section split into full length, seven-inches and demos makes it easy to find something that interests you. Also has a website review section for all you computer freaks. Plus, there is an odd, profes-

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email: bete-  
noire@mindless.com  
CS: *Tribute to H.P. Lovecraft*  
7 Songs

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Jacksonville, FL 32226  
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Brian Schleper  
82 Eaton Rd  
Bordentown, NJ 08505  
email: chaosthory@aol.com  
CD: *Scarred For Life*  
6 Songs

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Doug  
PO Box 141  
Cherryville, NC 28021  
email: cronic3@aol.com  
CS: *Reduced To Ruins*  
5 Songs

## CRYPTIC CREMATION

Alex Monette  
215 Cardinal St  
Jean Pq, Canada J3B A5  
CD: *Profanation*  
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Andrzej Pakos  
Ul Armi Krajowej 20  
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Wojciech Zawilinski  
Ul Polna 2d,  
Debica, Poland 39-200  
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5 Songs

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## HOSTILE

Jonas Asplind  
Bergvagen 6,  
Grycksbo, Sweden 792 20  
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## IN AETERNUM

Hammargatan 15 6  
Sandviken, Sweden 81130  
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Madrid, Spain 28038  
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## LONG WINTERS' STARE

Clint  
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Jason McCrarey  
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Long Beach, CA 90815  
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Tucson, AZ 85734-3922  
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## PARIAH

Russ  
PO Box 67  
Wallsend, England  
NE28 7YW  
email: pariah@cableinet.co.uk  
web:  
wkweb5.cableinet.co.uk/pariah  
CD: *Unity*  
10 Songs

## PREMONITION

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## RADICAL

Rodrigo Onetto  
Miraflores 249 31-A  
Santiago Chile  
email: radical@entelchile.net  
web: www.max.cl/chm/radical  
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St Leonard, MD 20685  
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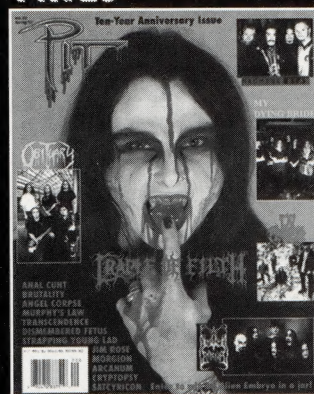
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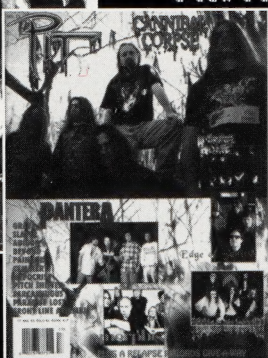
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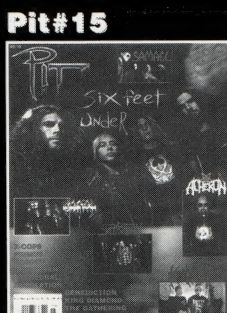
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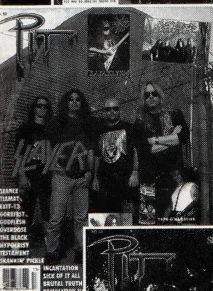
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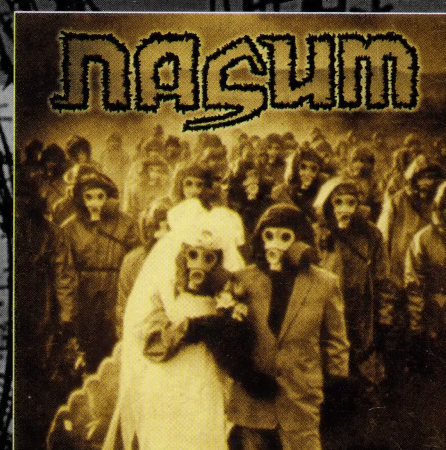


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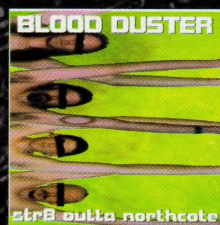
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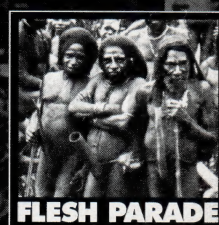
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